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MUSIC FOR YOUR CHILD

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By

WILLIAM KREVIT

Illustrated by

MARC SIMONT

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INTRODUCTION

HAVE you ever met anyone who said to you mournfully, "I studied the piano for six years and I can't play a note. I really do love music but somehow or other practicing was not made interesting enough for me when I was a child." Well, in the course of my teaching experience I have met scores of such persons.

The reason for this unfortunate situation is that these victims, when they were young, were either misguided by their music teachers or misunderstood by their parents—possibly both. And they lost precious time and the joy of learning music. At the same time dollars were wasted on what were perhaps tortured hours.

However, in the last twenty years we have come a long way in the study of music. Since the days when our mothers took piano lessons, the entire method and procedure of study have been altered, and much new teaching material has been made available. More music teachers today have college and conservatory training. They have studied the principles and methods of pedagogy. They know how to go about teaching.

The alert music teacher is constantly improving himself and learning the most modern methods. As a result, music is made more interesting to the pupil and is thus more easily assimilated by him. Dressed in Sunday clothes to be a more welcome guest, the same old

scales are different and entertaining. The plain old études, introduced with a dash and a flair, help stir the student's imagination. They are presented by methods not unlike those of modern advertising: imaginative titles, attractive illustrations on the printed page, and anecdotes about them and their composers.

Scores of books have been written about music pedagogy for the teacher but very few for the enlightenment of the parent. Yet the successful pupil is the result not only of the teacher's effort but also of co-operation on the part of the parent. This co-operation implies patience, sympathy, understanding, and, above all, knowledge. Mothers want to know when and how to start their children off with music lessons; what instrument to use; how to select the proper teacher; and how every member of the family can enjoy and participate in musical activity at home.

"How can I get Freddie to practice?" is a frequent question. And you cannot just shout at Freddie, "Sit down and practice your scales!" It doesn't work. He won't listen. Nor will he enjoy practicing those scales in so strained an atmosphere. This book answers the question of when and how to get Freddie to practice. It tells you what to look for in purchasing an instrument. It shows you how everyone in the home can enjoy the benefits of music more fully through phonograph records, reading material for music appreciation, the amateur ensemble group, and the family glee club. It is the result of years of observation and reflection on the part of a parent and music teacher.

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WHY MUSIC?

Chapter I

WHY MUSIC?

I ONCE taught a pupil for three weeks and he stopped taking piano lessons because his father declared that his son didn't need to know anything about music. I never met the father! Another man came to see me one day in person. He was a carpenter by trade and he said he did not care if his son ever learned to play the piano well or not, as long as he became a good carpenter like himself.

These isolated cases, fortunately, are not the rule. Had I met the first man, I would have reminded him that music and song are the most natural and elementary forms of self-expression in a child. In fact, I should have told him that his son made music long before he could even talk. The child's mother, no doubt, would recall that he made rhythmic musical sounds such as da da, goo goo, and baa baa long before he could talk or walk. Mothers recall their babies' first sounds. How they treasure them and make "new noises" to increase the child's

sound experiences! When the sound is pleasant, the baby brightens; when it is unpleasant, he makes a wry face. For his rhythm he drums his fists in the air and kicks his feet in the crib.

Then come songs!

No doubt you used to put your baby to sleep with soothing lullabies. He enjoyed it immensely; and when he was old enough, he learned to sing them, too. You may also recall that your child used to make up his own little tunes when he was in a particularly happy mood. He was entertaining himself then and also making up a fitting rhythmic accompaniment to his movements. Children like to sing with every play activity.

At about two came the nursery rhymes, and you were your child's first music teacher. You taught him the Mother Goose rhymes, "Patty Cake," and many other children's songs. He certainly did you proud. I feel sorry for the child who has not had at least this minimum of song in his early years. He has been deprived of something vital he should have had.

Four or five years of age usually marks the beginning of social group activity for a child. Up to then he is a rock-ribbed individualist. "London Bridge," "Ring Around the Rosy," and "Eight Little Indians" now begin to engage his interest and attention. With children of his own age he learns to play many singing games.

I mention these facts to remind you that there is music in *all children.* Learning to play a musical instrument is a very natural progressive step in the child's life. In brief outline form let me show you how the formal

study of music will aid your child's development toward a richer and more abundant life.

You must remember that playing an instrument is not merely a technical skill; it is an emotional outlet as well. When your child is in the doldrums, a gay waltz or a rhythmic march will soon set him right again. If he is tense and erratic, a soothing lullaby will rest his nerves. When your child is playing a gay waltz or a sad reverie, he is living a deep inner emotional experience. This emotional experience can be felt by his immediate listeners. Psychologists call it *rapport* or a *sympathetic reaction.* A sympathetic response of this sort can act as a bond of understanding among people. That is why poets and philosophers refer to music as "the language of the emotions," or, as Longfellow says, ". . . the universal language of mankind."

This language of the emotions, music, is what brings us into closer fellowship with one another. The President of the United States said, in a letter to the National Federation of Music Clubs (June, 1942):

> The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life and thus to strengthen democracy against those forces which would subjugate and enthrall mankind.
>
> Because music knows no barriers of language, because it recognizes no impediments to free intercommunications, because it speaks a universal tongue, music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood.

The former Mayor of New York City, Fiorello H. LaGuardia, has this to say on the subject:

Music must be given very serious consideration at this critical moment (December, 1941). The emergency is certain to bring out inspirational songs as fine as those produced in other periods. The vital part music has played to stir people has always been recognized.

And J. R. Angell, former president of Yale University and now educational director of N. B. C., says:

Music is a unifying force and a vitalizing agent. It speaks directly to our hearts, brings us consolation in adversity, relief from anxiety, and faith in our ultimate triumph.

Learning to play a musical instrument develops creative imagination in the child. The descriptive names of his little piano pieces create fanciful images. "The Broken Puppet" or "Camel Caravan" stirs his imagination. To make these images come to life by means of music is creatively stimulating to the child mind.

Music, dancing, painting, sculpture, literature, and drama are all mutually related. Music serves as a rhythmic and emotional inspiration to the interpretive dance. Music, through the medium of opera, unites the elements of literature and drama into a thrilling and inspiring expression of human achievement. Music has also served to inspire painters and poets. And, best of all, music brings the entire family closer together in a common bond of artistic activity at home. The radio, phonograph,

family singing and playing, all serve to fulfill this purpose.

Playing a musical instrument gives the child a sense of accomplishment and a feeling of well-being through the mastery of a special skill. Without dissent, all educators and psychologists say this stimulus is a factor toward building good character in that it offers the child a feeling of achievement and progress. And disciplined study or practice, when properly established and administered, creates good habits which may carry over to other activities.

In recent years the study of music has become a vital part of the curriculum in elementary schools, high schools, and colleges. The children of the lower grades have their singing games, dances, and simple little songs. Upper-grade pupils form bands, orchestras, and singing groups. They even compose original songs individually and jointly. Students in high schools continue their singing, orchestra and band activities, and musical plays; sometimes, in fact, their work compares favorably with that of professional musicians. Indeed, many high schools in the smaller towns furnish the only concerts available to the inhabitants for many miles around. The student orchestral concerts and operettas are the most cherished and anticipated events of the school year. In 1941, there were approximately forty thousand such school orchestras and bands.

The experience gained in school musical activities often encourages students to plan for professional careers. Some high schools even provide free scholarships to talented students for further study. Witness the High School of

Music and Art in New York City and the Interlochen Music Camp in Michigan. Scores of such special schools have sprung up all over the country. Stokowski's All-American Youth Orchestra recruited its players from the ranks of high-school orchestras and achieved great success in its tour of North and South America. The following is an excerpt from an article appearing in the *New York Times*, on August 9, 1942, describing the Berkshire Festival of music headed by the prominent conductor Serge Koussevitzky:

Graduates of leading institutions of musical education in many states contribute to Koussevitzky's ensemble. Back of their accomplishment is to be realized the remarkable work done in the course of the last quarter-century by the most progressive of the American high schools in the education of musically disposed students in ensemble playing and in the body of the symphonic repertory. More than once these columns have had reason to pay tribute to this development. Its results are cropping out everywhere. Nor is it a phenomenon characteristic of any one part of this country, or group of states. No doubt some of the great cities and some of the states are well ahead of others in this aspect of education; the development is nation-wide, a growth that is putting an end to the conception of music in America as an importation. In the orchestra field, especially, the contrary is the fact.

Further testimony in this direction was furnished by the attendance at the concerts of the new student orchestra.

Nor can we overlook the social benefits awaiting the child who plays a musical instrument. Such a child is

popular and active in school functions. His services are also enlisted for church clubs and other community organizations. And it is not surprising, for how greatly we admire the person who can make the lyricism of Chopin, the majesty of Bach, and the dramatic climaxes of Beethoven come to life!

As a hobby in adult life, as a release and outlet for emotional strain, playing a musical instrument has no counterpart. If we are restless and uneasy, soothing music acts like a balm for our nervous systems. Then again, when we are listless and melancholy, a joyous waltz or stirring march soon brings back our good spirits. That in itself should be ample reason for giving every child an opportunity for music study. It makes for good health and emotional stability. Psychiatrists recognize and recommend this potency of music in having therapeutic value for invalids convalescing from mental and physical disorders. Even many business offices and industrial plants have installed radios to relax the nervous tension of the employees brought about by mental and physical fatigue.

It is true that listening to music gives us joy and pleasure but it is only a small fraction of the pleasure derived through actual participation. Don't you get more fun by doing than by watching or listening to others? Professor Mursell of Teachers College, Columbia University, says in his *Principles of Music Education*, "The more one hears and enjoys, the more one wishes to play. There is a thrill mere listening can never duplicate. And the pupil will wish to become the actual producer of those effects which have given him pleasure."

The person who can re-create alone or with his fellow players the dynamic lyricism of Verdi, the wit of Prokofieff, or the sparkling rhythms of Johann Strauss or Sousa is indeed lucky.

WHO SHALL HAVE MUSIC?

Chapter II

WHO SHALL HAVE MUSIC?

MOTHERS have often asked me whether so-called "unmusical children" should be taught to play an instrument. My answer is, "How do you know your child is unmusical?" You think he cannot carry a tune? It is easy to teach a child to sing and carry a tune. His "ear" can even be improved and trained to recognize the relative pitches of tones. You say he has no rhythmic feeling? Nonsense, he has plenty of rhythmic intuition! Either you never recognized it or he never found the proper medium to express rhythm. We walk rhythmically, talk rhythmically, and breathe rhythmically. In a broad sense, all life is rhythmic. Just give your child two pot covers and you will hear rhythm.

There is no entirely unmusical child. We often consider a child unmusical because we fail to recognize his possibilities. Professor Farnsworth of Columbia University has this to say in his book *Why and How of Music Study:*

Babies at eight months will make facial expressions toward sounds. They will wince at dissonant noises and pucker up their lips in enjoyment on hearing consonant sounds. It is common amongst children of three to have excellent "ears" for music. They can easily retain in memory the *melody* and *rhythm* of songs.

Of course, it is true that there is a different degree of musical talent in each one of us. To gauge sensitivity to pitch and rhythm and to measure the degree of memory, Professor Seashore of Iowa University devised a music-measurement test. He found that children vary greatly in musical aptitude. Some were twenty-five, fifty, and even a hundred times as sensitive to sound and rhythm as others. Really gifted children may have two hundred times the musical aptitude of others. They can remember long melodic phrases. They can reproduce complicated rhythmic sequences and detect unrelated tones and overtones with unexpected accuracy.

But these findings do not mean that all children with a lesser degree of aptitude should be denied the privilege of studying and playing a musical instrument. The slightest child activity is so wrapped in rhythm that children cannot help having *some* musical feeling. A youngster drumming his spoon on the table and kicking his feet against a chair rail is expressing himself rhythmically. He may even be humming an original tune to accompany his drumming. Clapping hands, stamping feet, skipping, and singing are as much a part of a child's activity as are eating and sleeping.

Since music is so natural an expression in every nor-

mal child, he should be given the opportunity to *transfer* it into an acquired skill on a musical instrument, even if it is a drum!

What is this thing called aptitude, or talent? What is this "divine gift" we hear so much about? Some people are blessed with rich, golden voices; some can play the piano without any instruction whatever; still others can compose music as freely as they speak.

To say that a person has musical talent means that he is endowed by nature with a retentive memory, an instinctive response to rhythmic patterns, and a keen ear with which to recognize tones and overtones in their infinite relationships. Earlier in this chapter we have seen that it is possible to possess these faculties in many proportions and varying degrees. However, it is possible to develop and sharpen these natural faculties from a lesser degree to a comparatively higher degree by proper methods of study.

"Genius" is more difficult and intangible to define. A genius in musical performance is a person who has all the above faculties plus a "something else." In any case, he has an inner glowing flame which he brings to a composition when he re-creates it as a musical masterpiece. He has a perfect *rapport* with the composer. His interpretation imparts a sympathetic understanding with the creator of the masterpiece. Interpretive skill can be acquired but it always lacks that genuine spark of inspiration which a genius instinctively possesses and commands when he re-creates a work. He indeed has the "divine gift." We cannot measure, see, or touch it, but we can

immediately feel it. It is the illusive quality which makes Fritz Kreisler's playing different from that of a second-rate violinist. Both have musical talent, but Kreisler has genius.

WHEN TO START LESSONS

Chapter III

WHEN TO START LESSONS

A CHILD should begin formal music lessons between the ages of eight and ten. He should not start before he is seven. Eight years of age is the ideal time for beginners. We are, of course, referring to the child of normal musical intelligence and not to the genius who plays the violin at three, composes a sonata at seven, and conducts a symphony orchestra at twelve.

The problem of co-ordination of mind, eye, ear, and hand are less difficult for a child to master when he has reached eight or nine. By then, he has had sufficient schooling to enable him to comprehend the note symbols on the printed page. His mind can grasp and comprehend difficult phrase sequences and rhythmic patterns. In other words, at eight years he has achieved a "readiness" for playing. Physically and emotionally he is able to master the technique of a musical instrument. To force a very young child to reach for standards set for older children is not a good thing. Psychologists have much to say about "emotional rebellions," behavior and discipli-

nary problems, and dilemmas that come from over-ambition on the part of parents.

However, no child should suddenly be plunged into formal music lessons at any instrument just because he has reached the age of eight. He needs informal preparation. We can safely and intelligently prepare him for formal musical training by first creating a musical atmosphere in the home. How shall we go about it?

Consider, again, the infant, the growing child of three, and the pre-school child of five. Let us see how we can influence their musical background and musical activity in order to make them better music students at seven, eight, and nine years of age.

Charles Gounod, who composed the operas *Faust* and *Romeo and Juliet*, says in his *Memoirs:*

> My mother, who was my nurse, certainly made me swallow as much music as milk. She never fed me without singing, and I may say that I took my first lessons unwittingly and without having to pay that attention that is so painful in early years and so difficult to obtain from children.

This reminiscence helps to prove the musical application of what another great Frenchman, Jean-Jacques Rousseau, once wrote: "Man's education begins at his birth."

The mother is the child's first music teacher. It lies within her power to instill a love for music in him in his infancy. She can create a desire for more and more beautiful songs in her child. It is her privilege to stimulate and develop musical feeling.

Therefore, sing to your child at every opportunity.

You need not have an operatic voice—a song in your heart is enough. It will overcome any technical limitations. And you, too, will reap a rich harvest of joy, happiness, and well-being. A wonderful companionship will spring up between you and your child. There is a wealth of rich song material to choose from. Start with lullabies and nursery rhymes. As your child grows, sing Mother Goose rhymes to him, nature songs, holiday songs, and folk tunes.

At three or four he will be ready for more folk songs, old familiar favorites, and such charming little pieces as "Safety Songs for Children" by Irving Caesar. Let him learn some of these from memory and sing them to you every day. Children learn and memorize easily through constant repetition. Singing songs over and over again is an excellent method for him to *sharpen his memory*, to *acquire knowledge*, and to *awaken his inward intelligence.*

A child of five or six can begin to learn about nature, foreign lands and people, and animals through the many songs he sings.

If you play the piano at all, now is the time to play. Don't wait until your child understands Chopin before you play for him. Get out the many charming nursery songs that never grow tiresome and play and sing them to him every day. Set aside a daily half hour for song and see how enjoyable it will prove for both of you. At three, he should begin to clap, march, and dance to your musical accompaniment.

It is a thoroughly delightful experience to see little

three- and four-year-old boys dance and caper to "Tramp, Tramp," "Rowing in the Boat," and "Off We Go the World to See." However, *never force* a child to listen or participate. Some children are extremely active and cannot sit quietly. In that case, play quiet "sleeping" music. Also, do not serve his music to him when he is not in the mood for it. Be patient and tactful.

The procedure for music-making with children is quite simple. One does not have to be an expert music teacher. A little imagination and a little piano-playing ability are all that is needed. A book, too, might be useful, such a book as *The Pre-School Music Book* by Diller and Page, which gives explicit directions with dozens of delightful little tunes for use in the home as well as in the music studio.

The general method for music-making is as follows:

1. Play and sing the tune several times over for the child. Let him listen to it carefully.
2. Let him clap his hands rhythmically to the music.
3. Let him march around the room, skip, slide, or flap his hands, *as the music suggests.*
4. Let him sing and memorize the words to the tune.
5. Let him act out the song with appropriate gestures.
6. Repeat the song with him many times and go over it often during the week. Young children require much repetition. Then go on to a new song. Build up a repertoire, so that the child knows many songs from memory.

This is an excellent means of entertaining him on rainy days. But the best time to "make music" with children is the half hour before bedtime. After an active day, they

are ready for relaxation. Singing songs will help them sleep and rest more peacefully. They will wake up cheerful and refreshed the next morning.

If you cannot play the piano, do not feel discouraged. There are phonograph records to be had. A world of beautiful songs and stories in record form exists for children. There is no better gift for a youngster than a small turntable phonograph for his own room. Buy ten or twelve children's records for him to start with. As he grows older, add to this collection. Don't think that the six- and seven-year-old will remain content with his three- and four-year-old repertoire!

Children's records are inexpensive, and the choice is practically unlimited. You can buy records of nursery rhymes in all languages and of all nations, colorful folk tunes for children, waltzes, other dances, and marches. You can buy stories with a musical background. A selection of the best records for children is listed at the end of this chapter, since the catalogues of phonograph companies contain literally hundreds of titles. When you buy records, listen to them first and select the ones you think best suited to the occasion and to the child.

The procedure for music-making with records is exactly the same as with playing the piano. In fact, it may prove even more fun, since you are free to march, clap, and dance with the child. You can be the leader and he will follow you. This activity brings much pleasure to a child and is educational as well. It also helps to build a healthy little body, an intelligent mind, and a singing heart.

Most children of four, five, and six are book-conscious. They have colored picture books and storybooks at home. There are also excellent musical picture books for children of this age. The color illustrations are artistic, vivid, and attractive. In books, too, you will find a wide choice. If there is no large music store in your neighborhood or vicinity, department store book counters can supply your need. Or write to the publishers whose names and addresses are listed at the end of this chapter. Don't overlook the educational possibilities of the biographies of composers, the stories of the operas, and the descriptions of the orchestral instrument families. Books on these subjects present information in an interesting manner to children in all age groups. And they can be obtained from most public libraries.

When a child reaches five years of age, he usually attends a neighborhood kindergarten or nursery school. Here he participates in general group activity with other children of his own age. In kindergarten he is taught to sing, dance, and enact nursery rhymes and folk tunes from many lands and many nations. Kindergartners also learn to play in a rhythm band. They love it!

Group activity of this sort is of immense benefit. It provides a new and excellent avenue to organized play and work. When a child starts kindergarten, usually he suddenly becomes socially aware of other children. Organized group activity helps overcome any shyness in the child and he learns how to share his toys and how to cooperate with the other little folk.

With a kindergarten and primary school background,

then the child is ready for formal music lessons at eight. He has had a rich musical background and is now *eager* to make music himself. He already knows the joys of making music. He will love his new adventure and will take to it enthusiastically. Children who have had pre-school musical training such as we have outlined are no problem to the music teacher nor a "practice problem" to the parent. They work at the instrument with a will because they instinctively love what they are doing and give it their whole-hearted response.

Should circumstances be such that a child reaches ten without any musical training, don't be dubious or hesitant about starting him off. It is really never too late to begin music lessons. In fact, the older pupil may make more rapid progress than the younger one, since he is mentally and physically more mature. Adults have begun at scratch with music lessons and accomplished in one year what children ordinarily acquire in about three years. This fact does not mean that it is wise to wait until a child becomes an adult to give him piano lessons. Don't deny him the opportunity and pleasure *now*. Regrets are sure to follow.

MATERIALS FOR MAKING MUSIC

MUSIC BOOKS FOR MOTHERS WHO PLAY PIANO

Arnold, F. M., *Collection of Rhythms for Home, Kindergarten and Primary.*

Arnold, F. M., and Kenagy, N. M., *Musical Experiences for Little Children.*

Beattie, J. W., and Others, *The American Singer, Book One.* American Book Company, 88 Lexington Ave., New York 16, New York.

Coleman, Satis, and Thorn, A., *Singing Time.* John Day Co., 386 Fourth Ave., New York 16, New York.

Diller and Page, *Pre-School Music Book.* G. Schirmer, Inc., 3 East 43 Street, New York 17, New York.

Hofer, Mari, *Child Singing Games, Old and New.*

Hughes, Dorothy, *Rhythmic Games and Dances.* American Book Company, 88 Lexington Ave., New York 16, New York.

Pendleton, Laura, *Songs and Silhouettes: Child's Book of American Songs.* Willis Music Co., 124 East 4 Street, Cincinnati 2, Ohio.

Rodgers, I., *At Xmas-Tide, To Play, Sing, and Color.* Willis Music Co., 124 East 4 Street, Cincinnati 2, Ohio.

Van Loon, H. W., and Castagnetta, G., *Folk Songs of Many Lands.* Simon and Schuster, 1236 Sixth Ave., New York 20, New York.

MATERIAL FOR CHILDREN AGED 3, 4, 5

Phonograph Records

	*Record No.**
Activity Songs	22620
Cradle Songs of Many Nations	20395
Folk Songs of Many Nationalities	25400
Nature Songs	24539
Patriotic Songs	20473
Songs of Many Nations	20350
Rhythm Songs of Famous Composers	22168, 22014, 20162
Rhythmic Activity to be Used with Diller and Page's *Singing Games*	22759, 22760, 22761

* Unless otherwise noted, these numbers refer to Victor Recordings.

Stories and Songs	*Record No.**
Mother Goose Rhymes	Decca K-1
Nursery Rhymes	K-2, 19
Fairy Tales	K-3
Tuneful Tales	K-4

Storybooks and Readers

Doane, Pelagie, *Favorite Nursery Songs.* Random House, 20 East 57 Street, New York 22, New York. Music and attractive colored illustrations.

Little, Brown and Company, 34 Beacon Street, Boston 6, Mass., *The Tenggren Mother Goose.* Rhymes, colored illustrations, and music. Artistic and attractive.

Nelson, Mary J., *Fun With Music.* Albert Whitman & Company, 560 West Lake Street, Chicago 6, Ill.

MATERIAL FOR CHILDREN AGED 6, 7, 8

Phonograph Records

	Record No.
American Singing Games	21618
Dramatized Fairy Tales (Milton Cross, Narrator)	BC-4
Dumbo (Walt Disney Film Soundtrack)	P-101
Gulliver's Travels	BC-23
Let's Play	BC-52
Little Black Sambo's Jungle Band	BC-17
Marching to Opera Selections	22764
Minuet (Mozart)	1693
Phrasing: dance steps	22653
classic tunes	24654
classic composers	24655
Pinocchio (Walt Disney Film Soundtrack)	P-18
Resting Music: Lullaby; The Little Sandman; Hush, My Babe	22160

* Unless otherwise noted, these numbers refer to Victor Recordings.

	*Record No.**
Rhythms for Children	20399, 20401
Rote Songs: The Fiddle Song, etc.	19831
Diddle Diddle Dumpling, etc.	20621
The Bunny, etc.	20073
Skipping	22765

Stories and Songs

Aesop's Fables	Decca K-21
Alice in Wonderland	K-7
American Folk Songs	A-25
Babar Stories	K-8
Bible Stories for Children	K-5
Christmas in Song	A-94, A-95
Christmas Songs	A-161
Cowboy Songs (Bing Crosby)	A-69
French Folk Songs	A-24, A-4
Haensel and Gretel	K-13
Holidays	K-6
Peter and the Wolf (Prokofieff)	A-130
Snow White and the Seven Dwarfs	K-17
Songs of Safety (Irving Caesar)	K-20
Stephen Foster Songs	A-15, A-167
Thirty-two Children's Songs	K-10
Tuneful Tales	K-4
Winnie the Pooh and Christopher Robin	K-12

Child's Evening Prayer (Moussorgsky)	Columbia 17312-D
Children's Songs (*Music Hour* Series)	35832, 36415
Christmas Fantasie	Set J-22
Merry Music (*A Singing School* Series)	Set J-15
Our Songs (*A Singing School* Series)	Set J-8

* Unless otherwise noted, these numbers refer to Victor Recordings.

Storybooks and Readers

Berry, Erick, *Timmaker Man of New Amsterdam.* John C. Winston Company, 1006 Arch Street, Philadelphia 7, Pa.

Disney, Walt, *Dumbo.* Garden City Publishing Co., Garden City, New York 20, New York.

——— *Snow White.* Grosset & Dunlap, Inc., 1107 Broadway, New York 10, New York.

——— *Pinocchio.* Random House, 20 East 57 Street, New York 22, New York.

Pan American Union, Music Division, Constitution Ave. & C Street, Washington 6, D. C., *Rolito.* Story of a Spanish boy. Illustrations and music with many phrases in Spanish colloquial speech.

Spaeth, S., *Maxims to Music.* Illustrated by Tony Sarg. Bourne, Inc., 799 Seventh Ave., New York 20, New York.

HOW TO SELECT THE MUSIC TEACHER

Chapter IV

HOW TO SELECT THE MUSIC TEACHER

SELECTING the proper teacher for the musical instruction of a boy or girl is quite a problem. And it is rather difficult to gauge the merits or demerits of a teacher until he has been given a fair chance to prove himself. There is also the question: Which is more advisable, the school or the private teacher? A few guiding principles may be of help in coming to a decision.

Some children learn easily via the class method of teaching. Under the class method, five or six pupils are taught simultaneously in one group. The *advantages* to the pupil are as follows:

1. The class method stimulates and encourages the competitive instinct to achievement.
2. The pupil learns by observing and listening to his classmates.
3. The pupil receives group activity work, such as clapping, singing, marching, and acting to music. These activ-

ities prove beneficial to the pupil who has had no such previous pre-school training.

4. If class work is presented thoroughly, the pupil receives training in music appreciation, ear training, and theory of music.

5. Classes may be formed for the five-, six-, and seven-year-old children, who are not yet ready for formal music lessons.

6. The advantage to the parent lies in the fact that the fee is generally nominal, much less than the private lesson fee.

The *disadvantage* of the class method music lessons is to the *older beginner only*.

1. In group lessons, each pupil receives ten or fifteen minutes of the teacher's individual attention at the instrument. While this may be sufficient for the six- and seven-year-old child, it is hardly enough for the eight-, nine-, and ten-year-old.

2. Class lessons definitely retard the progress of the older child. The older beginner learns and absorbs much more rapidly than the younger student; hence, he needs more instruction time. Even young children outgrow class instruction in due time. Moreover, as the pupil advances and begins to play more difficult music, the technical problems become more complex. He, therefore, needs the full and complete attention of the teacher at a private lesson.

3. The class lesson prohibits the teacher from making adjustments of musical material and methods to the individual need of the student, since most class methods use only one or two kinds of books for all five or six pupils. But the teacher must carefully study the temperament, personality, and taste of each pupil in order to make a happy choice of pieces for him to learn. This adjustment of material to fit

the ability and taste of the student is important in developing interest and joy in his study.

The private music teacher may offer both class and private instruction. It is possible for him to assemble his students in small groups for class instruction once a week. He can certainly teach the subjects related to music in these class periods; i.e., ear training, harmony, and music appreciation. It is also possible for him to correlate these subjects at the private lesson. In other words, along with and during the instrumental lesson, whether it be piano, violin, or trumpet, the pupil can acquire music appreciation, theory, and ear training.

The teacher may even offer the pupil a class lesson in theory and ear training apart from his private instrumental lesson. I have taught both methods, group and individual instruction, with *equal success*. The age, need, and ability of the student determine the individual teaching adjustments. I would say that the question of class or individual teaching is flexible and can be solved efficiently by the intelligent modern teacher.

It is entirely up to the teacher to make the music lesson both vivid and interesting. Creative work in improvisation, composition, ear training, and general music appreciation should be a part of the private lesson. These can easily be correlated to the learning of the instrumental technique and are vitally important to a well-rounded musical education for the child.

Most children of nine and ten do not need the outside stimulus or the competitive spirit of other children in their work. They are old enough and sufficiently mature

to be eager for knowledge and personal accomplishment without competition. The *talented student*, too, hardly needs any outside motivation or incentive to work. He has within himself a personal driving force and a well of inspiration sufficient to keep the teacher on his toes.

In summary, then, the private lesson offers the same advantages as the class lesson in the subjects related to music. It has the added advantage of giving more individual attention to instruction at the instrument.

How are we to gauge the competence of a private music teacher? That is a question which may be uppermost in your mind at this point. Unfortunately, private music teachers are not examined or licensed by any state board of authority to determine their fitness and ability to teach. Lawyers, accountants, and even plumbers and electricians are examined and licensed to practice their professions with both skill and dignity. Recently, in New York State, barbers have been ordered to apply for both health and technical examinations. No licenses are required of private music teachers.

It is true that we cannot measure or license the ability of the performing artist. We can leave that to the judgment of the public to decide whether or not they should stay away from the concert stage. However, we can readily measure the knowledge and skill of a music teacher, just as we can measure knowledge and skill in the other teaching fields. In fact, public school music teachers and supervisors must pass the usual state examinations just as their colleagues who teach history, mathematics, and the sciences must. This lack of government organization of

private music teachers leaves the door open for a great deal of incompetence in the profession.

The exact amount of money which the public spends yearly on musical education has not been estimated definitely, but it surely must run into several millions of dollars. And a goodly percentage of this money is wasted on incompetent instruction. A person who can play, or play at, a musical instrument may hang a shingle on his front door—lo and behold!—he becomes a music teacher.

Some time ago Dr. Walter Damrosch proposed a Secretary of Fine Arts as an addition to the Cabinet of the President. A Federal Fine Arts Department would indeed bring cultural advantages of inestimable value to our nation. This department would organize and subsidize symphonic orchestras, operas, artists, and concerts, instead of leaving them to the precarious whims and purses of private individuals. It would also organize and control the teaching of music throughout the country.

However, as matters stand today, a person *does* have the moral right to call himself a music teacher provided he has the following qualifications:

1. He should have *studied* his instrument thoroughly and acquired a fairly high degree of proficiency at it. This does not imply that he must be a virtuoso performer.
2. The capable music teacher must have a good deal of *experience* in teaching children. He must have acquired this experience either in a teacher-training school or through years of sincere personal search to meet and solve the pedagogical problems involved in teaching children.
3. The efficient teacher should *keep up* with the ever-increasing new aspects of approach in the teaching of music

to children. He should be thoroughly acquainted with the music materials and literature for his instrument.

4. He must *understand children*, love to be with them, and be enthusiastic in his teaching personality.

5. The efficient teacher should have a *working knowledge of theory*, *harmony*, and general *music appreciation*, and know how to co-ordinate this knowledge intelligently with his specific instrumental specialty.

Fortunately, today our colleges and conservatories provide excellent opportunities in preparation for the teaching profession. Anyone who is a graduate with a diploma or degree in music from a recognized college or conservatory is indeed well equipped and trained to teach music to others. His diploma is sufficient proof that he has had rigorous training in music and its allied subjects.

It is highly advisable for a mother to have a personal chat with the prospective teacher of her child. If she uses tact and discretion, I am sure he will not object to her questions. In fact, he will talk freely about himself and will be eager to discuss her child's music problems with her. She should find out his background of study; what experience he has had in teaching children; whether his teaching method and materials are both modern and appealing to the pupil.

She should try to judge whether or not his manner and personality will be attractive to her child, for there must be a complete feeling of understanding and sympathy between teacher and pupil. The pupil must give his wholehearted concentrated effort and support to his teacher in order to make the music lessons successful.

To gain this complete co-operation, respect and admiration are necessary on the part of the pupil; and the teacher, in turn, should possess a pleasing personality plus enthusiasm for music and an interest in the pupil. He should be able to get down to the pupil's level to understand him patiently, sympathetically, and tolerantly.

Before you choose a teacher, if it is at all possible, listen to his pupils play, perhaps at his next student recital or at one of his studio lessons. Most private teachers prepare their students for recurrent recitals and musicals. Arrange to be there. Notice the following: Do the pupils play with a nice hand position? Is their rhythm regular and smooth? Do they play with feeling and expression? Do they phrase and shade the tone color nicely, or is the playing dull and lifeless? These are some of the factors in technique that you should look for while listening.

It cannot be stressed too firmly that the child needs the most competent teacher available when he begins to study music. It is indeed faulty reasoning to feel that just anyone will do for the beginner. It is inadvisable to think, "Well, I'll see how Hilda takes to it. If she does well, I can always graduate her to a better teacher. And if she hates practicing, why then we'll just quit music."

If you think she does well with an inexperienced teacher, the chances are that she will do even better and make more rapid advancement with a competent instructor. If Hilda fares poorly, do not quit but find a more competent and experienced teacher, who can diagnose her problems and set about to remedy them efficiently and with dispatch.

Be just in your appraisal of Hilda's progress. Is the teacher really incompetent? Or are you an impatient and over-anxious person who wishes to push the child ahead too quickly? Is Hilda slow in learning? Does she have musical friends who can inspire and motivate her to better achievements? Is the general atmosphere of her home conducive to music study? These are some of the questions the intelligent parent must ask herself in appraising the situation with fairness.

I suggest that you engage the best teacher your budget will allow. It will pay you in the long run and your child should have the best you can afford. The average private lesson fee in fairly large cities is about two or three dollars—in larger cities four and five dollars—certainly not an unreasonable sum. Of course, some prominent teachers with concert fame charge ten or fifteen dollars a lesson, but we can wait a while for that. If three dollars a week is beyond your budget allowance for musical education, your best alternative is the Settlement School. Large cities have many such fine schools, endowed by music-minded people, to bring musical opportunities to under-privileged children.

Should your child have a virtuoso teacher if you wish to pay the larger fee? No, not necessarily. The concert pianist is acquainted with the problems of the mature and advanced student and may be totally unaware of how to cope with the young beginner of eight. He may even be unaware of the materials and methods of pedagogy for youngsters. If he has not made a thorough study of these phases of teaching and if he is not interested in children,

he will not be a good teacher for the young. Furthermore, a virtuoso pianist does not *necessarily* make the best teacher temperamentally. He is much too preoccupied with his own creative efforts and in maintaining concert schedules to give sufficient analysis to the young student and his particular problems.

On the other hand, it is possible that you may find a teacher who first prepared to concertize and then specialized in teaching both beginners and advanced students. This training is the happy medium. Such a musician may possess an honest aptitude for teaching as well as for playing. He should be able to inspire his pupils to great heights of achievement.

A good teacher, then, should be a "good player" but not necessarily a virtuoso. And we may reasonably conclude that not just any teacher will do at the start of music lessons. If you engage an inexperienced and incompetent music teacher, the child's eagerness to learn will be thwarted, progress will be hampered, and precious time and money wasted.

If you cannot contact a competent private teacher, if your friends cannot recommend one to you, then you must consider the music school. Most small communities have one or two music schools to serve the public. The larger cities, of course, offer a greater choice. In the big cities there is no problem at all; they have enough fine private teachers and excellent music schools as well.

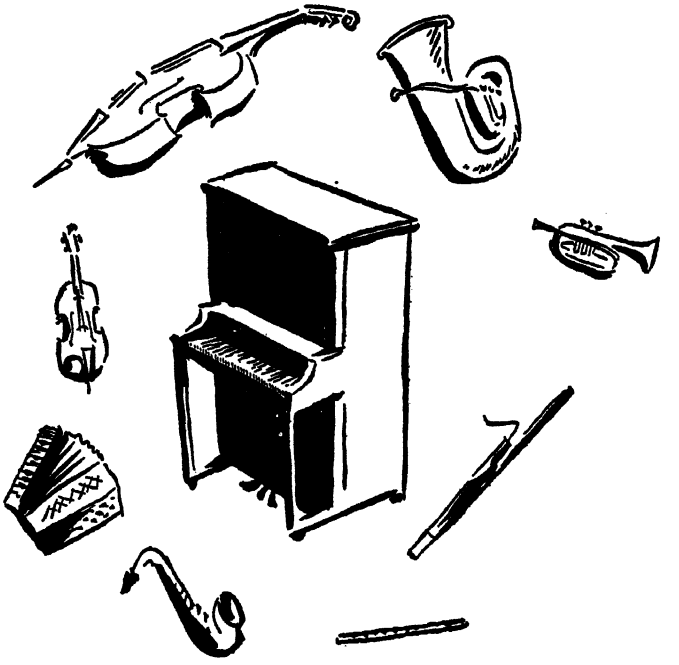
A good music school should have official status. It should be licensed by a board of regents or its equivalent in your state. However, not all states have such an au-

thority. New York State is one that does have a board of regents. But it is not mandatory for a music school to apply to the board for recognition. The better schools, of course, seek and obtain such authoritative recognition. If your state has no board of regents, the best music school is the one affiliated with a university or the state college. It generally makes provision to accept *children* for private and class instruction.

On the other hand, if you cannot reach these recognized schools, you must content yourself with the nearest neighborhood music school. This school should have at its head a competent director. He should have gathered about him efficient and experienced teachers. The building should have adequate facilities for classrooms, private studios, and a recital hall. The curriculum should encompass the teaching of the various instruments of the orchestra, voice, history and appreciation of music, theory, and ear training.

A school has no right to call itself a conservatory of music unless it offers all the above advantages. A private teacher may also offer the above courses but he calls his school a "music studio." Here, organization and supervision by our Federal or state government could act as an excellent unifying influence. As yet, we have no such force in sight, but must trust to the efficacy of private enterprise.

WHAT INSTRUMENT TO LEARN



Chapter V

WHAT INSTRUMENT TO LEARN

VERY often teachers are asked, "What instrument shall my child study?" It is indeed a perplexing question for parents. Shall it be the piano, which the mother prefers; the violin, father's choice; or the saxophone, which Junior himself has decided on?

I strongly recommend that the child begin his music study at the piano. The piano offers many advantages over other instruments at this stage. These advantages are as follows:

1. The piano quickly gratifies, and satisfactorily fulfills, the student's desire to make music. He presses the proper key on the keyboard and presto! a singing tone greets his ear.

At the very first lesson at the piano, the pupil is taught to make music and play recognizable tunes, for the piano is a comparatively easy instrument to learn quickly and

satisfactorily. And children are encouraged by immediate tangible progress. Stringed instruments, on the other hand, demand that he produce the tone by vibrating his finger in an unmarked position on the fingerboard. The wind instruments demand a very specialized technique involving lip vibration and wind pressure. While these techniques are less complicated for the experienced older student, they are confusing and very difficult for the beginner. Stringed and wind instruments do not have the certainty and definiteness of piano keys. The piano gives you the tone you want when you want it. In addition, the violin and the wind instruments impose physical fatigue upon the young child, while the piano generally does not cause tiresome strain on a youngster.

2. Richness and color in music depend greatly upon a harmonic background to a melodic line. The piano enables us to make this harmony as well as melody.

Harmony lends majesty and movement to music, and makes it more complete. The shade of difference between a solemn mood or a bright mood often depends upon the harmonic background. The instruments of the string, wood-wind, or brass families play only melody and so are dependent upon the piano, the orchestra, or organ for full harmonic feeling and color. Singers, too, need the same harmonic enrichment from the accompanying piano or orchestra.

3. The repertoire of literature for the piano is abundant in variety and complete in scope.

It encompasses the entire history and creation of music. We can even play transcriptions of symphonies, operas, and cantatas on the piano. In other words, playing the piano gives us an opportunity to become acquainted with the widest possible range of music literature.

4. The piano serves as a basis and an excellent foundation for pupils who may wish to play other instruments later on.

Three or four years at the piano will provide the student with a certain rhythmic facility, a fairly good note-reading ability, and a feeling for musical phrase expression. These acquired factors he can carry over to the violin or wood-wind and brass instruments, should he prefer to do so. With a pianistic background, the violin student usually makes more rapid progress in less time than he would otherwise. In fact, professional violin students at conservatories are required to study the piano as a secondary instrument.

Today, practically all high schools teach the various band instruments to the students who wish to participate in the school orchestra or band. I have found some of my own advanced piano students learning to play the baritone, clarinet, or flute in five or six months. They learn very quickly to take part in the band activities.

Likewise, it is well for the aspiring voice student to study the piano first for several years to acquire the essential musical and technical factors so vitally important to all musicians. For a singer to be able to accompany himself at the piano is a recognizable asset.

5. A child's judgment in choosing an instrument is immature.

The fact that Junior momentarily prefers the saxophone is no indication of his real inclination. The average child of eight or nine cannot be expected to know his own mind or taste. He may have various reasons for his choice; his best friend's father may play the saxophone; he may have seen his favorite screen star play it. While these may be valid reasons for the boy of fifteen or sixteen, I can assure you that the saxophone offers no *musical* education to the child of eight or nine.

6. Lastly, the piano brings cheer and delight to everyone in the home.

It is a warm friend to have in your living-room. In fact, it changes a house into a home.

HOW TO SELECT THE INSTRUMENT

Assuming you have decided upon the type of instrument you would like, you may want to know a few facts about selecting the particular one of your choice. Here are a few things to look for: The higher the pitch, or voice, of an instrument, the smaller it is in size. The lower its voice, the larger it is. The flute and the piccolo sing in the high upper registers, and, therefore, you can fold either one up and put it in your pocket. The double-bass has to be carted by truck.

The violin comes in four quarter-sizes to suit the vari-

ous arm lengths. The one-quarter size violin is for eight-year-olds; the half size, three-quarter, and finally the full size for the mature violinist. Saxophones are also built in many sizes, depending upon the range of their respective pitch. The soprano sax, alto sax, tenor sax, and the bass sax are, therefore, in different sizes.

Until recently, the modern piano came in two styles and shapes—the upright and the grand. Now we have the midget studio upright, the spinet, and many sizes of grand pianos. Improved methods and materials of construction have permitted this new variety of piano style. The reason for this range in size is obvious: to fit the smallest living-room quarters and the largest of salons; and to fit the fattest as well as the leanest purse.

No matter what kind of instrument you decide on, look for tone-quality first when you buy it. The tone of any instrument, whether it be violin, clarinet, trumpet, or piano, should be mellow and resonant. It should never be harsh, brittle, clanging, raucous, or tinny in sound. Tone is the voice of music singing to us. We want it to be pleasant, mellow, sweet, and pure—free from any harshness. A mellow, sweet tone will inspire the young student to play more musically. His own pieces will be more pleasing to his ear. Many a gifted child's music career has been ruined by a piano that clanked, shrieked, and wheezed. The child simply refused to play, but the mother could never realize or recognize the reason for his unexpected behavior.

Fancy carved legs on a piano will not enhance its tone. They may add to the appearance of living quarters, but

they have nothing to do with tone-quality. It is, of course, possible to obtain style, design, and tone in a piano; but the tone-quality should be the determining factor in its purchase, for the pianist must be able to obtain from the instrument an infinite variety of subtle shadings—from very loud to very soft. This dynamic range is essential to beautiful piano playing. An instrument that does not possess good voice color is dull, dead, and uninteresting.

Fine tone-quality is not a mystery. It is simple, for the quality of the raw materials that go into the construction of the instrument determine the tone. The wood of the sounding board must be seasoned for many years, sometimes ten to twenty years before construction begins. The felt and metal must be of Grade A quality and the "scale-design" must be planned by skilled craftsmen. And all these factors, of course, determine the ultimate cost of the instrument. If you pay more, you get more!

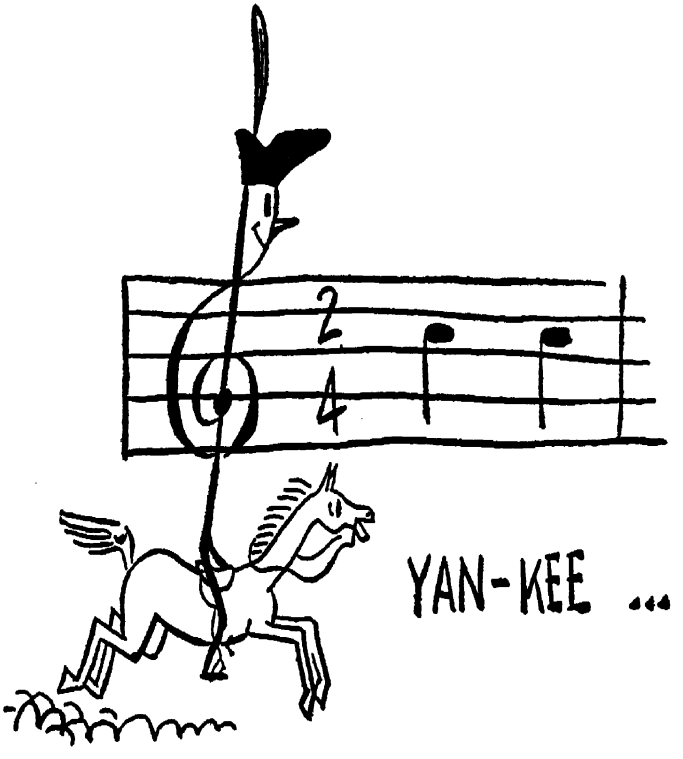
When purchasing a piano try to spend the maximum your budget will allow. A good piano will live for generations and give lasting pleasure to everyone. It is a safe and sound investment to spend a little more for it, since it will be a permanent fixture in your home. A cheap and inferior instrument will not give you the many years of service you expect of it. It will not hold its true pitch, and the tone-quality, such as it is, will deteriorate within a short time. Have someone who plays judge and select the instrument for you. The teacher whom you select for your child's musical training should be a competent judge and would be very glad to help you.

It is faulty reasoning to think that *any* piano will do

for the beginner. The "start" should be carefully planned, to send the boy or girl off with the advantages of a good teacher and a good instrument. Don't start a child off on music lessons haphazardly if you wish his music to be successful.

Music deals with tones. These tones must be beautiful. They must be round and luscious, mellow and bright, also true to pitch. Now that you have a fine piano, it is essential that you *keep it in tune*. A piano should be cared for regularly. If neglected, it begins to sound sick and old and will not give the best of its voice. There is perhaps nothing more annoying to the ear than a piano out of tune. And even with the best of care, it gets out of tune. The tension of the strings loosens the pegs. Whether the instrument is in use or not, these pegs must be tightened regularly. A violinist tightens the pegs on his violin, or "tunes up," every time he plays. See to it that your piano is tuned two or three times a year.

THE FIRST MUSIC LESSON



Chapter VI

THE FIRST MUSIC LESSON

IT IS a thrilling experience to play a tune for the first time! I remember when I first tried it. I had been listening to music and thinking about it a good deal when I was a youngster. Mother always sang to me, my uncles played various instruments, and, of course, there was the old-fashioned gramophone in the parlor. I had always marveled at the wonder of being able to make such tunes as "Yankee Doodle," "My Old Kentucky Home," and Brahms' "Lullaby" come to life. I wondered how those musical sounds made such good sense.

At last one of my uncles taught me a tune to play. I forget just what it was but I do remember being very much excited and exhilarated at having accomplished this feat. It was fun! And so it should be. The first music lesson should always be fun and play! There must not be any trace of tension or boredom for the pupil. He should be taught several little pieces, all by rote. Because he has come to the piano with eagerness to play a tune, he must

not be disappointed by scales and exercises nor by pedantic explanations of keyboard, notation, and rhythm.

Sincere enthusiasm should be generated by the teacher and carried over to the student. The first lesson of an eight- or nine-year-old should be about a half to three-quarters of an hour long.

If a child enjoys his first music lesson and feels that new sense of creation, he will wish to experience this thrill again and again. His imagination is properly stirred, and he feels a tangible accomplishment. Therefore, he will play with interest and pleasure. The first lesson and the first week are very important to the student. It is then that love and interest in his new work take root. And it is then that we must turn to the parent for help in encouraging and developing this first enthusiasm.

Do not expect a child to practice for hours during the first week. His material is short and his concentration-span is limited. A half-hour is ample practice time for the beginner of eight or nine. Just because Johnny enjoyed his first music lesson does not mean that he must wear his new-found pleasure down to grumbling drudgery.

1. Let him stop to rest when he wants to. There is no cause for alarm, because it is perfectly natural for him to want to rest.

2. If a day goes by and Johnny does not feel like playing, or has forgotten to practice, as small children often do, do not fret and become panicky. Johnny does not hate music.

3. Let him alone the first week. Wait until he gradually falls into the swing and routine of his new activity. He will surely tire of his music lessons if he is nagged or coerced into practicing when he doesn't feel like it. Strangely

enough, if he is let alone in the beginning, it may be impossible to tear him away from the instrument later on.

4. Don't overexaggerate the importance to him of his newly added responsibility. Let him take it for granted, as he does his usual schoolwork.

5. Never put a child under mental, physical, or nervous strain of any kind.

These are five simple, common-sense rules that the parent should observe the first week of the child's new venture. Since his music teacher is not present to encourage Johnny during this week, it is the parent's duty to take special pains in guiding and co-operating with teacher and pupil.

Let us digress for a moment and consider materials, or methods, as some people like to call them. Some mothers still ask me why I don't start their children in music with "scales." "And don't you use Beyer's Method?" they say.

The music in Beyer's book is not bad, but modern teachers find fault with its presentation. It does not stir the pupil's imagination sufficiently, and it is unscientific in its presentation. Therefore, it will not "sell" music to a child as newer books with modern methods do. In other words, it is "dry." Modern methods utilize visual appeal and literary interest; that is, illustrations, imaginative titles, and short descriptive stories about the music.

Today we have dozens of excellent music lesson books for beginners of various ages. The very first lesson can co-ordinate the mental, aural, tactile, visual, and rhythmic senses of the child without the slightest awareness of the process on his part. The one thing children seem to

detest is to be given "scales and exercises." The beginner nowadays likes to be taught how to play nursery rhymes, folk tunes, and melodies with which he is familiar. Of course, eventually he must be taught scales and exercises, but he need not know what they are called and they may be sugar-coated.

The first pieces are usually taught by rote. These are generally folk tunes and songs. They naturally have simple technical problems, but the skilled teacher uses specialized methods to help the student solve them. After learning a few pieces by rote, the child delights in playing or "practicing" them.

ADVENTURES IN PLAY-LAND

Chapter VII

ADVENTURES IN PLAY-LAND

LET us re-define our terms and use the word "play" instead of "practice," for practice is the greatest problem with the music pupil. Learning to play any instrument should be associated with cheerfulness, joy, and inner satisfaction. Satisfaction in music means the achievement of technical and artistic mastery. Technical mastery takes practice, and practice to children implies boring drill and dull repetition. For psychological reasons, then, let us omit the word "practice" from our musical vocabulary. Hereafter, when speaking to a child about his musical responsibilities, resolve to use the word "play." Play, to a child, means joy, fun, or a game. Why not impress him with the fact that music is fun and a game? He will like it better. He will approach his practice period in a happy frame of mind. "Rehearse," too, is a good substitute for "practice" and is even more impressive, since the word sounds rather professional and grown-up. It has a dramatic ring to it.

RULE 1: Never use music practice as punishment for a misdeed.

Here is an example of how to take the cheer and joy out of music-play: Eight-year-old Richard was very sulky; he was irritable and disobedient. He even refused to do an errand for his mother. So his mother made Richard "practice" the piano for two hours as punishment! Naturally, thereafter, every time Richard saw or even heard the piano, he thought of punishment.

I would suggest using the "privilege of playing" as a reward for good behavior. When your child is disobedient, take this privilege away from him and tell him he does not deserve to learn his piece if he has misbehaved. He will certainly feel the denial very sharply. He will even become panicky over the possibility of not having his lesson prepared for his music teacher. Playing the piano will then become associated in his mind with "privilege," a treat to be taken away when he is naughty.

RULE 2: Avoid the possibility of blackmail.

Then there is Mary, who used the threat of not practicing to achieve her own little ends, say, the purchase of a new dress. Her mother would promptly become alarmed and buy the new dress for Mary. Mary would triumph but her mother invariably met with defeat! And Mary often innocently forgot to practice, anyway. Beware of such blackmail tactics. They are thoroughly undesirable.

RULE 3: Make the child earn any privileges extended to him.

On the other hand, a promised reward can be put to effective use toward better achievement. Be sure that you are the one to suggest it. For instance, you can promise to take Junior to a concert when he has mastered a certain piece to his teacher's satisfaction. This is an excellent stimulus to greater achievement and very compensating to both of you. It is worth while to treat Junior to an occasional artistic recital and at the same time reward him for his diligence.

RULE 4: Avoid bribes!

Have you ever overheard something like the following: Mother: "Jimmy, it's time for your practicing now." Jimmy: "Aw, I don't feel like it." Mother, after several do's and no's: "Well, all right, I'll give you a quarter if you practice your lesson; then you can go to the movies." The result is a demoralizing effect upon Jimmy's power to concentrate. He will not rehearse with his mind on the business in hand. He will watch the clock. And playing for one hour with his mind elsewhere will harm the piece rather than improve it. Twenty minutes of rehearsing with care and with sincere concentration is naturally more desirable than an hour with the mind on the clock or the movies. It's not how long you play but *how* you play that really counts.

RULE 5: Have the piano in a cheerful atmosphere in a cheerful room. Own the best instrument you can afford.

A few years ago Mrs. G. engaged me to teach Leonard at her home. Upon arrival I was ushered into a sumptuously furnished living-room. "But where is the piano?" I asked. Mrs. G. replied, "Oh, downstairs in the children's playroom. I never allow the children to mess up our living-room." "Good," I returned. "I think it's a fine idea for children to have their own play and music room. But you really ought to have another piano up here for everyone to enjoy."

On going downstairs, to my dismay I found a dark, dreary, untidy basement room. Nowhere was there an atmosphere of play, not even in the brightest corner of the room, where a thirty-year-old upright was holding court. This dilapidated instrument made a special effort to remain upright when I attempted to play on it! In response to my protests, Mrs. G. said, "Well, I'll give Leonard a fair trial at music lessons. If and when he makes good and shows promise, his father will get him a fancy piano for upstairs."

Leonard did show an aptitude for music. He was a charming little fellow and a faithful pupil at the beginning. But, sadly enough, after a few weeks of good progress he began falling off in his work. The reason? He hated and dreaded the thought of going down alone into the dark and dreary cellar to practice. And he was right. Another three months of this lonesome, barren musical

activity was sufficient to stifle any desire Leonard had for further accomplishment.

RULE 6: Try to place the piano away from windows, because there is too much distraction outside.

Some time ago I passed a house and was attracted by a child rehearsing her piano lesson. Interested, I stopped to listen. I saw a little girl playing the piano with her left hand, eating an apple which she held with her right hand, and looking out of the window at me—all at the same time. Apparently her mother was either occupied with chores or away from home. The placement of a piano is an important factor.

RULE 7: Arrange the music-play period for that part of the day which does not interfere with outdoor fun.

Children playing outdoors within earshot of a child while he is practicing definitely disturb his concentration. Mary's friends skipping rope undoubtedly take her mind off her music lesson and make her feel that she is "missing out" and being done out of fun.

RULE 8: The child must not play or practice his instrument when he is tired. He cannot concentrate.

To force a tired child to practice is injurious to his health and, in most cases, a waste of time.

RULE 9: It is absolutely essential that a routine schedule be arranged and adhered to.

Establishing an organized routine for educational and

physical activity is a good form of character discipline. Developing a schedule is definitely the mother's problem. The teacher can be of little help in this matter, since he cannot control or see that the child keeps the schedule.

RULE 10: Make that father read this book!

The restraining influence of a disinterested father is one of the unhappiest of conditions that may surround a child who is studying music. The apathetic father never listens to his child play; he is too tired from an arduous day of work to give fifteen minutes of the evening to his child's music. Such a father is likely to say, "Well, I'm paying for a music teacher to look after the boy, so why should I bother?" Yet his son may be waiting for an encouraging word and a smile of appreciation which might be deciding factors in favor of his musical progress.

I have had experience with fathers who became so interested in their children's music that they, too, began to study. They found great happiness in learning how to play. Of course, it stands to reason that all fathers do not have the time or the inclination to study music, but they surely can find time to listen to their children. Generally I have two or three mothers of pupils play at our student recitals. Sometimes a mother even plays a duet with her child, a circumstance which invariably thrills the audience. And the children themselves find playing duets with their mother a great incentive.

PRACTICAL HINTS TO PARENTS ON THE PRACTICE PERIOD

Chapter VIII

PRACTICAL HINTS TO PARENTS ON THE PRACTICE PERIOD

CHILDREN are people in miniature. Why do we not treat them with the same courtesy, respect, and tact that we reserve for our grown-up friends and neighbors? Children need our understanding. We must see the child's point of view and have better insight into his likes and dislikes. We must encourage his efforts and be more lavish in our praise and appreciation.

Scores of books on child psychology have been written for the parent to study. Parent magazines preach tolerance toward the child. Pedagogues lecture from platforms about child conduct and parent problems. But the same problems persist. Some parents even say, "Nonsense, psychology doesn't work. What the boy needs is a good spanking." Well, there are many schools of thought on this matter. But have we tried using a little bit of "good old common sense"? Know your child! Sometimes play his "game" with him. Treat him with patience

and sympathy. It is very easy to win children over to your way of thinking and consequently to influence them to do the things you want them to do—if you know how. Here are a few suggestions on how to go about it:

When music teachers are in each other's company or meet in formal discussion, what do you think they talk about? Shop, of course—the child, musical material, and, too often, parents! Perhaps you would be amused to learn that we find too many parents indifferent toward their children's music. They want their children to play, all right, but still they show a lack of co-operation. They fail to see the pupil's side of the story. There is much too much scolding, nagging, and threatening.

It may be that a good many parents do not know exactly how to cope with the various situations arising from music study. Very often a mother will engage a competent teacher to come to the home once a week, thinking that this *absolves* her from further musical responsibility to her child. She will expect her child to sit for hours at tedious drill and boring repetition, but will herself make no attempt to study him patiently and tolerantly.

Whether a child is extremely talented and has unusual musical gifts, or whether he is of normal intelligence, he needs parent co-operation. Notice the intelligent and far-sighted co-operation given their children by the parents of such musical geniuses as Yehudi Menuhin, Ruth Slenczinski, Lorin Maizell, and scores of others. Whereas these parents gave most of their time, effort, and energy to guiding, teaching, and encouraging the growth of their children's talent, the parent of the average normal intel-

ligent child need give only a little bit of time to encouraging, sympathizing with, supporting, and stimulating his musical interest. Full-time efforts and energies are not needed. And since this book is concerned chiefly with the average normally intelligent student and not with the genius, we make only minimum demands on the parents.

Some "Do's" and "Don'ts" in Music Play

RULE 1: Use the power of persuasion and gentle suggestion.

Always use simple and gentle suggestion when you want a child to play. When his rehearsal period approaches and you think he has forgotten about it, or is just indifferent at the moment, do not let yourself be perturbed. Don't nag, don't scold, and don't push him to the piano. If you do, he will stiffen up and become stubborn as a mule. Oftentimes children like to be left on their own responsibility. They really enjoy doing things on their own. Give them that chance, even at practicing.

Does the following sound familiar to you: "I was just going to practice but now that you remind me, I won't. I won't practice," followed by two loud thumpings on the floor.

You may find a child very ambitious on certain days, voluntarily going to the instrument to play with enthusiasm for a long time. On other days he may appear apathetic and indifferent. Don't let this condition alarm you! He does not hate music; he is merely not in the mood for it. All of us have periods of energetic activity

and then at other times experience days of lassitude and sluggishness. It is quite a natural cycle, with energetic days balancing lethargic days.

This is the time when mothers must call forth all their patience and understanding. Know the child's nature, his temperament, and his disposition, and then treat him with patient, diplomatic understanding. Learn to help him over the sluggish period into the upswing of energy again, and surely he will respond to your efforts.

RULE 2: Build up the child's self-esteem.

Make him feel important by always using the pronoun "we" instead of "you" or "I." This will include him in your adult plans and help bolster his self-importance. Gently suggest, "We ought to make music. It's time for our music fun period. How is Mozart's *Minuet* coming along? Has it improved over yesterday?" You might also say in an unostentatious voice that you expect him to rehearse like a "young artist." Children love to be called artists. Remind him that this very morning you heard his piece played on the radio by a very fine musician. Can he play it just as beautifully?

RULE 3: Play the piece for the child if you can.

If you are one of the fortunate people who can play the piano, here is your big opportunity. Play the child's piece for him. Even if he plays another instrument and you play only the piano, play his piece none the less. Get him to come near the piano. Then ask him in turn to

play it for you. You need not stand over him to correct his mistakes unless you want to. You may perhaps busy yourself with household chores and have him call you for criticism when he is ready. Never refuse help and criticism when he asks for it!

If he calls for your help, shower *praise* and *appreciation* upon him for his efforts. You will deserve this, too, since you have triumphed. Some parents and teachers object to coaching the child at practice time as it may lead to impatience, loss of temper, and finally hysterical scenes. If you find you lose your calm easily and the teacher feels you are misdirecting the pupil at practice, your task is finished after you have enticed the child to the piano. Merely walk away and await his call for your help and encouragement.

RULE 4: If a child dawdles, excuse him from playing.

When the child begins playing or practicing, notice whether or not he is concentrating on his work or just doodling. Is he playing with sincere care or is he wasting time? If he is dawdling, ask him *quietly* to leave the piano. Do not shout. Tell him you think he is tired and should not play for the time being. Excuse him from practicing. Send him away, and you won't be able to keep him away later!

Some children are so taken aback by this challenge to their stamina that they refuse to leave the piano out of sheer spite. Good! They will practice with renewed determination.

This challenge will not work with all children. Some will get up and walk away. Do not let remorse seize you, for you have another "ace up your sleeve." Just remain calm and smile. Leave no room for argument that might lead to a scene. "A drop of honey will catch more flies than a gallon of gall," says the maxim. Remember, no punishment! Music study should not and need not be associated with unpleasantness. Don't reprimand or scold the child for not practicing and use no rule or rod. The situation calls for common-sense analysis and cannot be remedied by corporal punishment. On the contrary, play your "ace card." And it is music appreciation books and records.

Rule 5: Supply the child with three or four books about music and an album or two of records.

An attractive book on the lives of famous composers, the story of the operas, the instruments of the orchestra—these should be a nucleus of a library of books about music. The child should also own several phonograph records of his own choosing, to play for his own pleasure. If he is unwilling to practice, suggest that he either read one of his books or listen to his favorite records. Certainly *not* the radio!

Rule 6: Encourage creative efforts in the child.

Should the child like to improvise his own tunes at the piano, or pick out a famous melody, by all means let him do so. This is not doodling and is not a time-waster! Teachers very often overlook and neglect this

phase of music study because there are so many technical factors that must be mastered first. The child's prime interest in the instrument lies in expressing his own creative fantasy and his own emotions through music. Improvising original tunes on the instrument may be a thousand times more satisfying to him than playing Hanon and Schmitt exercises.

Rule 7: Limit the child's rehearsal periods.

At seven or eight, a child should play from twenty minutes to half an hour at a time. The nine-, ten-, and eleven-year-old students should play from three-quarters of an hour to an hour. A youngster's concentration span is about fifteen to twenty minutes. To force him to sit for more than twenty minutes or, at the most, half an hour at the piano is utterly wasteful and detrimental to his interest. It will tire him both physically and mentally.

Furthermore, his pieces are short and he will soon tire of them by overemphasis on drill and repetition. Here the teacher should offer an interesting and efficient system of practicing for learning and mastering a composition. If the child enjoys his work at the instrument without mental or physical strain, you have accomplished wonders. Remember, it is not *how much* you practice but *how* you practice.

Older children of nine, ten, and eleven can concentrate for about three-quarters of an hour and should have sufficient work to keep them busy for that length of time. Since a full hour of practicing is not necessarily a criterion of achievement, do not nag the child to put in

an hour at the piano every day. It might be a good idea to stop him at the half-hour mark and say, "I think you ought to rest and relax now, dear." You'll find he may rise up in protest to announce that he is not the least bit tired and does not want to stop.

If the child loves his work and plays on for an hour or more, so much the better. But the desire to keep on playing must come from within himself. The older and more advanced the student is, the longer he really has to practice in order to master the more difficult problems of rhythm, fingering, and notation.

If the child slips up on a day or two of rehearsing during the week, think nothing of it. It is not as serious as you may think. And if you feel that he enjoys his music lessons, usually practices normally, and is making satisfactory progress, be thankful and let well enough alone.

If the child does not react favorably to patient efforts to get him to play, there must be underlying causes for his behavior. Nagging, scolding, and punishing him will not help. However, when you have finished reading this book, you will be better acquainted with the causes for a lack of music interest in children and know how to remedy them intelligently.

Rule 8: Attend the child's music lessons.

To be better acquainted with the technical and musical problems confronting the child, why do you not "sit in" at the music lesson? Listening will give you an intelligent insight into what is going on and what is really expected from the child by his teacher. It may also

give you the pupil's point of view. It will help explain the teacher's problems. And it may provide you with the necessary cues for co-operation on your part. The well-balanced working unit is what we are striving for—better understanding and co-operation among pupil, parent, and teacher.

Some teachers object to a parent's presence during a lesson on the ground that it is distracting to the child. It need not be, if ordinary tact and courtesy are used. First, ask the teacher for permission to sit in and listen quietly. I would suggest you open a book or take some knitting with you. Do not talk to the pupil or to the teacher while the lesson is in progress, unless, of course, the teacher addresses you. Be eager to learn, too! Needless to say, don't offer any help or advice to the teacher. He knows, or should know, best. Never complain about the child to the teacher in the child's presence. Do not embarrass the child in any way, lest you spoil the entire lesson for him by setting him into an uncomfortable mood. Any discussions you may wish to have with the teacher should be held before or after the lesson. And if you must make complaints about the child, do so when he is not present.

If your child takes his lesson at home, do not eavesdrop from another room while the lesson is in progress. Your presence can be sensed by both pupil and teacher and will make both of them uneasy and self-conscious. And don't watch the clock to time the lesson.

I always invite the parent to sit in and listen to our lesson, as thereby I invariably obtain the best efforts from

the pupil. His pride is aroused by the invitation, and the parent is pleased to see the child placed in so good a light. This is how I proceed:

1. I motivate the lesson in such a manner as to arouse the pupil's keenest curiosity.

2. I never stress drill work. Rather, I stir the pupil's creative imagination for improved efficiency and skill.

3. I come prepared to assign interesting and attractive material for study.

4. I acknowledge to the pupil my sincere approval and appreciation when he does well, in order to bolster his self-esteem. I never stint on praise at the right moment.

5. I am sympathetic to the pupil in every way; that is, to his character, his temperament and disposition, his likes and dislikes, his hobbies, his school activities, and the little trials and tribulations that make up a child's day.

6. I never exaggerate his mistakes to a point of embarrassment. In cases of extremely talented children, the lesson is so conducted that we avoid errors of any kind before they occur. And the errors which normal intelligent children make are either few or negligible.

Ideal? I should say it is! It makes teaching a pleasure and learning a delight.

RULE 9: Make and keep a rehearsal schedule.

Modern living is so complex and demands so many divergent activities that *order* and planning are indeed essential. Are you holding your child to a regular routine of daily activity? Are you maintaining a strict schedule for him to follow?

The first rule of *good habit formation* should be the strict adherence to a timetable schedule of the child's daily activities. Plan to be home at the time of day when your child rehearses his music lesson. It is essential that you steer and guide him to his practicing at the *appointed hour*. And it is not fair to expect a beginning youngster to practice all by himself, and on his own volition every day in the week. Then, too, he may want to display the improvement in his playing. Give him the opportunity to do so.

If music means much to you, your child will react favorably in your presence when he is practicing. You will inspire him and encourage him. Instinctively and subconsciously, a child finds pleasure in exhibiting his prowess. If you are not at home to inspire him, he has no outlet for this mild form of display; he has no one with whom to share his fun and pleasure at music play.

Too many mothers leave for the afternoon to pursue their own interests and activities outside the home, expecting a child of eight to perform his duties voluntarily and punctually. Such reasoning is near-sighted on the part of the mother. He may rehearse voluntarily when she it at home, but he very seldom does if she is not at home. She should manage to be back from outside activities when her child's practice time rolls around. A competently trained governess may take your place momentarily, but you will be missing the joys of comradeship that spring up from a common musical interest, even though you may be only a listener.

Here is a reasonable daily schedule that might be suit-

able for your child. You may perhaps have to vary it to suit yourself, but adhere to some such organized routine:

Weekday Schedule

7:30 A.M.	Rising, bathing, dressing, breakfast
8:30	Off to school
3:30 P.M	Home from school
3:30 to 5:00	Outdoor activity, dental appointments, personal chores, errands, etc. (Inclement weather: Play with playmates indoors in games, hobbies, reading, listening to records, etc.)
5:00 to 5:30	Rest and relaxation; listening to records or radio if the child has been playing outdoors
5:30 to 6:00 or 6:30	Music playtime or rehearsing music assignments, the length of time depending on the child's age
6:30 to 7:30	Dinner and conversation
7:30 to 8:30	School homework assignments
8:30 to 9:00 or 9:30	Miscellaneous; reading, hobbies, family group activities, conversation, and then bedtime

Schedule for Saturday, Sunday, Holidays

9:00 A.M. to 9:30 or 9:45	Music rehearsal period
9:45 to 12:00	Sunday School, church, outdoor play
12:00 to 1:00 P.M.	Dinner
2:00 to 5:00	Visits to museums, libraries, or concerts; appropriate moving-picture shows, picnics in summer, visits to parks
5:00 to 9:00 or 9:30	Outdoor play and supper, family activities in the home, and then bedtime

RULE 10: Avoid the evils of time-wasting and meaningless activities.

Children love to dawdle with endless little time-wasting doings. One of these nuisances is listening to the radio serial drama. Many such children's programs, in spite of able directing, are still lacking in educational value. "Well," you may ask, "what if they aren't educational? Why can't the youngster merely be entertained?" Hair-raising adventure serials that tend to excite the child into a delirium or a nightmare are not particularly good entertainment. Although some psychologists claim that certain children need this adventurous stimulation as an emotional outlet, the point is debatable. Surely children can find sufficient emotional outlets in their outdoor and indoor play activities, provided all other factors in their environment are normal and equal.

Individual thriller and adventure stories are definitely a waste, too, and take precious time away from more important activities, including music. The child's own music records and stories in his own room are invaluable as substitutes for these senseless radio programs.

RULE 11: Arrange to have the music lesson take place on the same day of the week and the same hour each week. Do not skip lessons.

Don't miss or postpone lesson appointments for *trivial* reasons. Don't call the lesson off because you must shop, visit the hairdresser, or see a particular movie. It is absolutely essential that your child be prompt and ready for

his music lesson unless an unforeseen legitimate reason prevents him.

Whether his lesson be well prepared or not, the pupil *must* take his regular weekly lesson for the following reasons:

(1) He may have been rehearsing his assignment incorrectly all week. His teacher will make the necessary corrections and set him on the right path again.

(2) The pupil is not always aware of his own mistakes, and should he be playing a piece incorrectly for two weeks without a lesson, he will find it much more difficult to "right it" again.

Errors may have become habits, sometimes extremely difficult and oftentimes impossible to correct. A child sometimes has to drop a piece rather than relearn it, depending upon his natural ability. No doubt, you have noticed at times that a child makes the same error and stumbles over the same passage every time he comes to it, in spite of the fact that he is mentally aware of his mistake. This is because the error has become fixed as a bad habit. In other words, incorrect finger habits are difficult to erase. Therefore, it is significantly important that the teacher listen to the pupil play his piece at least once a week, regularly.

(3) Even if for valid reasons your child is not yet prepared with his music lesson for the week, don't call the next lesson off, thinking that this will give him more time to learn it.

Again it is essential for the teacher to keep him on the

right track. Very often he can learn the piece in the half hour with the teacher instead of struggling alone with it for a week or two. The teacher analyzes the errors and knows immediately how to correct them by special means. The young student does not yet have this power of analysis and consequently often plods hopelessly all through the week.

(4) The pupil should take his lesson regularly in order to maintain a steady and even pace of progress.

Progress is halted and the student becomes quickly discouraged when a piece drags and is not learned in a reasonable given time. Skipped lessons hinder progress and diminish the sense of achievement, with a subsequent demoralizing effect upon the pupil's interest in music study.

RULE 12: Be prompt at lessons.

I was engaged to teach a little boy at his home. I arrived promptly at the appointed hour of four but there was no sign of the child or his mother. At four-thirty they both appeared. He was cleanly scrubbed, a new haircut crowned him, and a heavy scent of hair tonic accompanied him. His mother explained their lateness by saying, "I know you are a very busy man and so I didn't think you could keep the appointment punctually; I took Richard to the barber so that he might look well for his first music lesson."

(1) Your teacher has a busy and rigid schedule to main-

tain. The businesslike teacher cannot afford to upset his own routine, nor can he afford to keep his other pupils waiting for their lessons.

(2) Late arrivals or delayed lessons will make the teacher uneasy and nervous. He becomes concerned and worried about his remaining appointments, and your child may not get his full concentrated attention because of this delay.

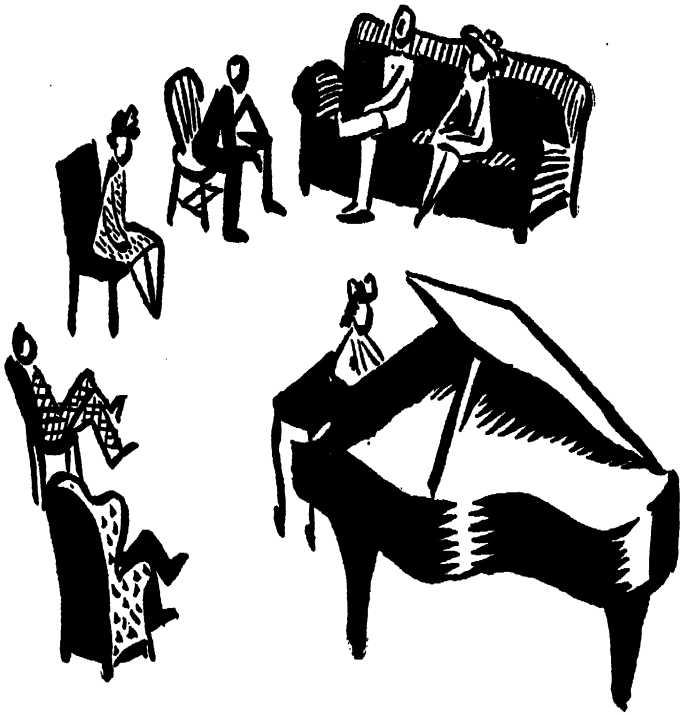
RULE 13: Keep the lesson free from interruption.

There should always be an atmosphere of ease and calm all through the lesson period. If the teacher is coming to your home, see to it that there are no outside disturbances or distractions to interfere with and to disrupt the lesson. Take the cares of answering the doorbell or the telephone off the shoulders of the pupil. Let no friends interfere or interrupt the lesson in any way whatever. It is important that the teacher conserve his patience, temper, and full energies for his teaching. He should not have to dissipate them on disrupted schedules or disturbing distractions.

The rules discussed in this chapter should help you guide your child through happy hours. They are really very simple to put into effect and will more than compensate you for your efforts.

Children of normal intelligence can learn very quickly and with no trouble at all. It is a great joy to see and hear the progress made by young children of eight, nine, and ten in a short time. Learning becomes a joy to them when you provide the environment, the sympathy, patient tolerance, and the vital encouragement that is so necessary to their well-being and happiness.

PLAYING FOR FRIENDS AND VISITORS AT HOME



Chapter IX

PLAYING FOR FRIENDS AND VISITORS AT HOME

THE habit of playing for friends and visitors is a good one. We must fully encourage it. We must do this with the aim of overcoming a certain amount of shyness and fear that is present in most children. We must instill confidence, establish poise, and make the child feel his sense of achievement if we want our music lessons to be of promising value to him. This is a vital role only mothers can play, since the teacher is never present at the child's home on social occasions.

How is a mother to play this part?

Shirley was a talented student of twelve. She practiced diligently each day, gave attention at lessons, and consequently played rather well. Her mother was a nervous woman, under tension and anxiety all the time. To have Shirley play for visitors made her even more nervous and overanxious. Yet she insisted that her daughter play

for company. This insistence was prompted by an overweening pride in her daughter's accomplishment. To this, add lack of tact and child understanding and perhaps you will get a mental picture of the group gathered in the living-room on a social occasion.

Mrs. X: "Shirley, I want you to play for Mrs. Smith. She loves music and would like to hear you play."

Shirley: "I'd love to, Mother, but I have nothing ready or prepared just now."

Mrs. X: "Tommyrot; play anything. Play last month's piece."

Shirley: "But, Mother, it's a bit stale and I'm afraid it won't go so well."

After bickering for several minutes, Shirley is persuaded to play. Her mother sits on the edge of the chair in nervous anxiety, anticipating Shirley's mistakes. Shirley is upset over the discussion and fears the humiliating consequences if she makes any errors. Even when Shirley had a piece ready to play, it never went well for company. This invariably was the cause for a hysterical post-mortem scene in the presence of the visitor. The ultimate result was that Shirley gave up playing the piano, because her mother's hysteria and impatience greatly unnerved her.

It is quite natural for a student not to have a particular piece ready for public performance. The finger dexterity slows down and the tactile sense becomes less acute when a piece is dropped for some time. This condition is no disparagement whatever, as a piece can be relearned and polished in no time at all if the child is given a fair oppor-

tunity to do so. Naturally, the tactile sense can be easily restored and the memory refreshed in less time than it took in the first learning of a piece.

If you wish your child to play, and you think your guest will be an appreciative listener, ask him if he would like to play. Your child may have a legitimate reason either to want to or to refuse to play at the moment. Consult with him whether or not he has a piece ready to play for people. Never insist that he play a piece he is not sure of. We want him to be confident, for artistic as well as for personal reasons. See to it that your child is in the proper mood to do justice to himself, to the music, and to his teacher.

When he does play, both you and your visitors should give him all of your attention. Do not converse while the youngster is playing. It is bad manners to do so and at the same time distracting to his concentration. Should the child make any errors, do not exaggerate them or belittle him in the presence of others. Rather, encourage him to do better next time. He is not a machine, you know, nor an accomplished virtuoso; being human, he is bound to slip up some time or other. All children are extremely sensitive and vain little people. Help them over their major and minor slips and make light of their mistakes to avoid embarrassing them.

The object of playing for people is to make it a delightful pleasure to all and not an ordeal for anyone. Make the circumstances surrounding such an event a pleasant one for the child and for the visitor as well. Keep the atmosphere calm and see to it that the child

is unruffled, unvexed, and undaunted by any possibly disturbing remarks.

The child should not play for the prime purpose of exhibiting his skill but rather for the supreme joy of making music. No one really enjoys listening to a child or any person play who merely wishes to show off. Some parents want their children to perform merely for a display of "technical achievement." Now, that is unfair to the child and may possibly lead to severe character and emotional disturbance. Children should perform for the sake of making music only and never to show off.

The motive for playing in public makes quite a difference to the listener. The audience usually does not sympathize with the show-off child but will listen eagerly to the child who plays to create the charm of a mazurka, the wistful sadness of a rêverie, or the dignity of a minuet. Should the child perhaps refuse to play for company, do not coax or coerce him to do so. Do not take it as a personal affront to yourself, and do not under any circumstances threaten him with retaliation. Help him overcome his shyness by gently suggesting again that it would be nice for him to play. Tell him everyone is really eager to hear a certain piece. But if he does not feel like playing, excuse him.

When the child does play, give him ample and just praise. Now again make him feel a certain amount of importance in order to buoy up his self-esteem. Now is the right time to do so and also to show your own appreciation of his accomplishment. A bit of such approval in public is a good tonic for the child if it is given in

moderation. We all like a bit of sincere praise now and then. I know I welcome the parent's appropriate acknowledgment of a pupil's progress. We like our good work to be cheerfully acknowledged instead of frowned upon by a grumpy or complaining parent.

After all, it does take a certain amount of courage to play for people. If you yourself have ever played, you will recall how self-conscious you were. How you felt all those eyes stinging you; how you worried whether you would come through all right; and what impression you would make upon your listeners! Even seasoned and well-experienced artists feel this same excitement before they appear on the stage to play. The child will experience this feeling in his own living-room when playing for company.

When the child has enjoyed a little public performance, he should want to repeat it. He will grow accustomed to playing for people, will overcome his shyness and self-consciousness, and will acquire the poise and self-control so vitally important to a musical performance.

All teachers should give pupil recitals at regular recurrent intervals. Recitals bring the students in closer contact in a competitive spirit. They also show the pupil what others are doing, and thereby act as an incentive toward greater accomplishment. The recital helps to instill poise and confidence, it is an artistic goal and a form of measurement of the pupil's progress. It sets up a high level of performance for the player to attain. This is the artistic goal we all try to achieve. The players' improvement in technique and style can also be measured from

time to time at these student recitals. Moreover, it is equally important that the music student listen to pieces other than his own to widen his knowledge of musical repertoire. He also tends to become more critical of his own playing and that of his fellow students as well, if he can hear all play at recurrent intervals.

Mothers should make it their business to be present at these formal or informal musicales and not let other engagements interfere with their attendance. They should not threaten a child performer with reprisals should he make a mistake. He is keyed up and extra tense at these recitals, and they should not be made more difficult for him. He should be kept especially cheerful and buoyant in mood.

It really means a great deal to a child for his mother to be present at these musicales because he invariably experiences a certain amount of prestige and pride in taking part. He wants his parent to share this pride with him and share a rich experience he will never forget.

MUSIC AT WORK IN THE HOME

Chapter X

MUSIC AT WORK IN THE HOME

IN TRACING the history of music making in the home, we find the practice of making music quite an ancient custom. At first it was a communal affair in celebrating primitive tribal ceremonies. The thumping on drums and the hooting of hollow reed pipes were also tribal ways of announcing the sudden surprise attacks of enemy tribes, in order to arouse emotional excitement and to help maintain it. When our savage ancestors were not fighting or hunting, they were often occupied with worshiping their many gods and goddesses. They devised music and dance ceremonials and rites to attend every phase of their living: birth, sickness, weather, death, hunting, and farming. The musical instruments early man used were of a curious and interesting nature. Their hunting bow gradually developed into our modern harp. Their curious horns, bone whistles and pipes of various shapes and sizes were forerunners of our blowing instruments. Their gourds

were struck with sticks to make varying hollow sounds as our marimba.

The early Egyptians and Greeks were perhaps the first peoples, of whom we have records, to fuse poetry and music for intellectual entertainment. Their music-drama marked a tremendous intellectual development in the arts. During the first centuries of our modern calendar came the rise and development of Christian religious music in many parts of Europe. At the same time secular music became popular, expressing itself in the folk song and dance. With the Renaissance and the growth of trade, we became eager for news and gossip from foreign lands. The troubadours in France, the minnesinger in Germany, and the minstrels and bards of England and the northern countries brought song, gossip, and entertainment to our medieval ancestors in castles, taverns, and fairs. These wandering musicians traveled from town to town, improvising songs and ballads about the events of the day. They served the same purpose as our radio does today, minus the sponsor.

Throughout the Seventeenth Century, church choral music was developing strongly in many parts of the Continent. Bach in Germany and Handel in England were contemporary competitors for honors. Jean Lully was beginning to introduce the early opera in France, and Monteverdi was doing the same in Italy. All through Seventeenth-Century Europe there was a pronounced development of popular interest in music. This led to the rise of family music making, or ensemble chamber music. It was so called because it was performed in the

small, intimate living-room. Musical instruments were now highly developed, and much music was being composed for family use. Bach with his dozens of relatives used to love to gather at home for an evening of intimate singing and playing. The nobility hired musicians to entertain at their palaces. Some even hired musicians to compose and perform for them exclusively, on a yearly contract basis. Such was the job of Mozart, Haydn, and Beethoven for a time. Our present-day Hollywood producers and radio broadcasting companies do much the same with our contemporary composers, the difference being that, today, they bring their music to a much larger audience of listeners and make a profit at the same time.

The nobility of the Seventeenth and Eighteenth Centuries had elaborate operas and musical festivals staged expressly for themselves and their guests. Public performances were not yet in vogue. However, the common people had their own means for musical expression, for they made their own music in their homes and they had their own folk dances. Judging from the tempo of the folk dancing, the peasants had a much better time than the overlording nobility. The nobles were encumbered by lace cuffs and silk breeches, so they walked their dance steps with slow and majestic dignity, as in the minuet. The peasants, on the other hand, had a fine, abandoned time with square dances, round dances, jigs, and waltzes.

The growth and development of music, opera, dance, and drama reflect the culture of a nation. They are the people's heritage, and as such we cannot help but con-

tinue to develop them in ourselves as individuals and as a nation.

How can we create a musical atmosphere in our homes today? The *radio* is the most common means. The phonograph *record* is another, and our own family *group singing* and *playing* are still other ways of keeping the atmosphere in our homes cheerful, relaxing, and entertaining. In most homes, the radio is the big factor in creating the musical atmosphere for the young music student. Here are a few suggestions on how it can be used to good advantage for the child and the family:

At all meal times, try to seek out the better musical programs and keep tuned to them. Start the day with good music by tuning in to a musical breakfast program. Some radio stations broadcast special music for this purpose. In New York City, stations WNYC and WQXR are the leaders, with good classic programs during the early morning hours. Noontime, when the children return from school, is another ideal time to serve music to help relieve the fatigue and relax the strain or tension caused by school activity. Avoid serial dramas and love-story serials, for children can very well do without them.

It is not at all necessary for the children to listen to music attentively while at their meals. Table conversation is important, and music at this time should form a pleasant background. Just let the music fill the atmosphere and "soak" into the family subconsciously. The children will return to school refreshed and stimulated. Factories and offices provide musical background at lunch

hour for relaxation and relief from physical fatigue and mental strain. Why can't we do the same at home for ourselves and our children?

For the evening meal, when the family gathers again, music should be a definite part of the menu. Try to find the good programs and stay tuned to them. Most of the better programs are broadcast in the evening by prominent orchestras. Excellent ones can be found from early morning to late evening on Sunday. "The Frank Black Program," the Columbia Symphony, the NBC Symphony and the New York Philharmonic Symphony are some of the better programs broadcast all day. Arturo Toscanini, Leopold Stokowski, Alfred Wallenstein, Sylvan Levin and Serge Koussevitzky are some of the conductors you should always look for when tuning in. You will be certain of a good program.

In season, the Metropolitan Opera broadcast on Saturday afternoon is always a thrilling experience. The NBC Symphony is one of the top-ranking orchestras permanently scheduled to broadcast. Then you will find other major orchestras—the Philadelphia, Boston, Cleveland, Detroit, Los Angeles—all conducted by prominent musicians. Very often during the week, solo artists broadcast short recitals. Watch your newspaper for announcements and tune in. They are worth listening to.

Records offer an excellent means for stimulating interest in good music in the child. Here your choice can be highly selective and aim toward educational and entertainment value, for you have freedom in selection. Since record playing demands personal attention, you have to

play the records at your leisure and with more concentration.

The nucleus list of records at the end of this chapter is a basis from which to start a collection for the student. This collection should grow and expand from time to time. The list consists of representative works in the many forms of musical composition that should interest the novice listener. They are arranged in chronological order, or historic grouping. There are thousands of good records to choose from, with new additions appearing monthly, but these are musical numbers of lasting interest, music that lives forever and will always evoke a responsive reaction. The taste for good music should grow and take shape in your child if he often listens to these records over a period of time. He should begin with the smaller forms of musical composition and gradually grow into the symphonies, concertos, tone poems, and operas. Good taste is never formed hurriedly!

A wise suggestion for the use of records for students is to encourage them to invite their friends to a session of listening to interesting programs arranged for their entertainment. Such musicales also help stimulate a common musical interest. A musical narrative like "Peter and the Wolf" by Prokofieff is delightfully charming and fascinating to all age groups, for one never grows tired of its simple charm and naïveté.

I once visited a home where Mrs. F. proudly pointed to a large pile of unopened records encased in their original cardboard folders and completely sealed. Mrs. F. said, "These were just bought for Lucy. When she grows up

and gets to know good music, she will want to listen to these symphonies."

"Well, aren't you going to open them now and let everyone hear them?" I asked. "Don't you want to hear them yourself?"

"Oh, no," Mrs. F. replied. "I don't like classic music and Lucy doesn't understand it yet herself, so we'll wait until she grows up."

The unreasonableness of such thinking is quite obvious. Music and recordings, especially, are meant to be heard now, not later. You can't turn great symphonies on like a faucet and expect this stream to be absorbed instantaneously.

When you listen to music, you might as well listen "actively." "Active listening" is in a way creative listening—getting the most pleasure out of what you hear. For this kind of listening, you need to know a few simple facts about music and its structure.

Like a chemical formula, music is composed of three elements: *rhythm, melody*, and *harmony*. Unite a rhythmic pattern with a dash of melody, spray it with a harmonic background, and presto!—you have music! Or look at it this way:

1. First there was *rhythm*. Witness the savage's tom-tom for religious rites and for war.

2. Then came *melody*. In his leisure, early man probably whistled or sang to imitate the calls of birds.

3. *Harmony* followed, when man began singing in parts with his neighbors to worship God.

The following three illustrations are used to demonstrate possible designs that a music score can have for the eye and the ear.

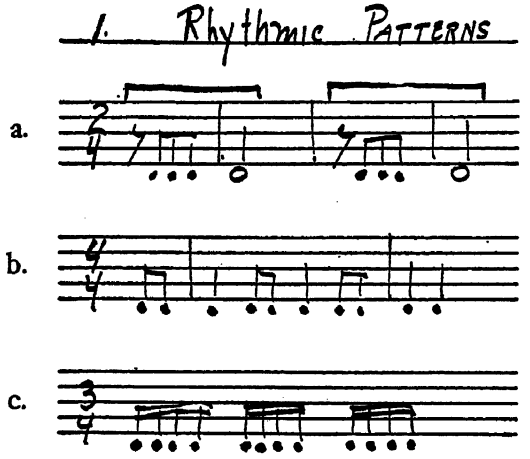
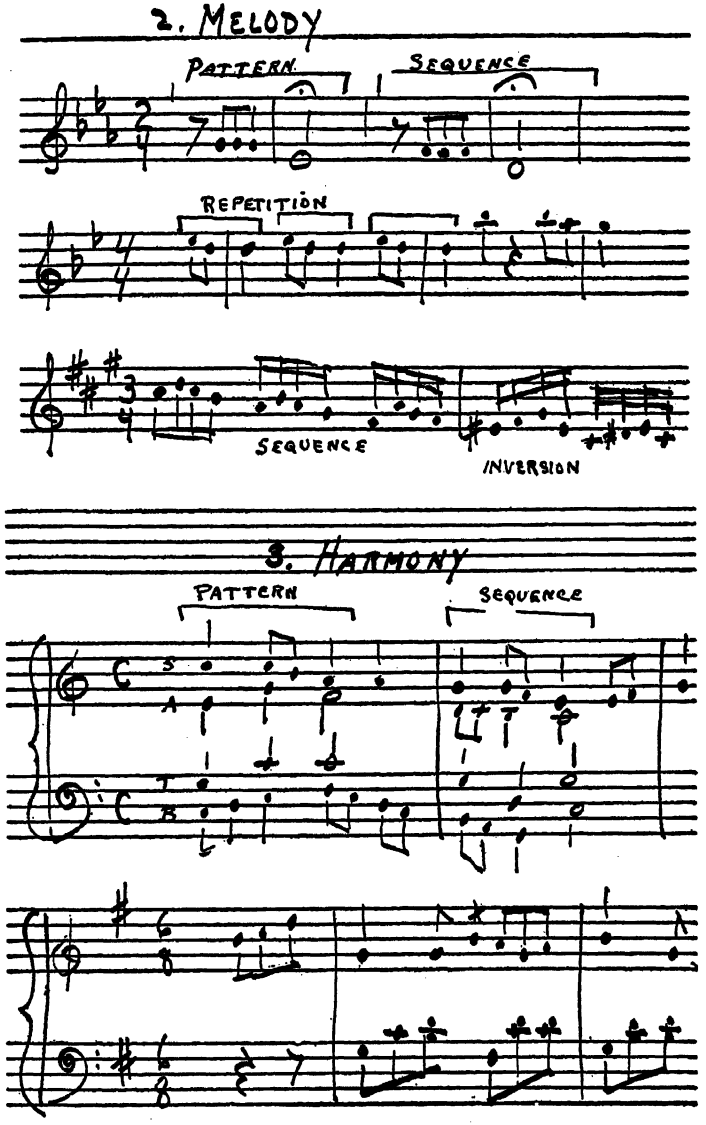
Figure 1

a—Beethoven's Fifth Symphony
b—Mozart's G Minor Symphony
c—Mozart's Rondo à la Turque

Figure 2

The same excerpts as in Figure 1, but melody added to rhythm.

Figure 3

Harmonization of "Country-Gardens," an old English folk-tune; and another excerpt from a Beethoven Sonatina.


2. MELODY
PATTERN
SEQUENCE
REPETITION
SEQUENCE
INVERSION
3. HARMONY
PATTERN
SEQUENCE

Now that we are supposedly civilized, we find composers fusing these three elements into elaborate patterns and designs called the "symphonic score."

Think of music as a huge Persian tapestry of many patterns, counterpatterns, and subpatterns designed in various colors, with still another color as the basic background to it. It is not really difficult to follow and understand a musical composition if you give yourself a chance to hear it *often enough*. And it is not at all amazing for certain compositions in the larger forms to require several years of listening to become completely assimilated into our bloodstream.

It took many years for people to grow accustomed to Beethoven's music. Wagner's music was hissed and ridiculed upon its first hearing. At first, Debussy's and Stravinsky's music created near riots in the concert hall. Audiences felt humiliated to think that such young upstarts would dare to offer outrageous dissonances to their sophisticated ears. So the next time you listen to a new composition, you have a right to say whether you like it or not without feeling shy about it. However, a word of advice: listen to it many, many times over. Give it a chance to unfold itself. In fact, you may even hold off your judgment of it for some future date in order to do justice to it. It is hardly possible for us to hear every detail of a complicated score when we listen to it for the first time. The first time you hear it, just listen for a general impression of the mood of the music. Is it gay? Is it solemn and religious? Is it bold and majestic?

One does not have to have a formal mental image of

a picture or a story plot to feel the moods that music can stimulate. However, if a mood or sentiment invites your own imaginative fancy to create images or scenes within your mind, good! Don't stop it. If the music reminds you of some past experience, happy or sad, good! That is your privilege. You are enjoying the inner glow that music, more than any other art, can stimulate within us.

When you listen to a musical composition for the second time, seek to determine what caused your mood. Is it the rhythm, bold and majestic, as in a Bach church chorale? Is it the melody, lyric and passionate, as in a Puccini aria? Is the rhythm scintillating and gay, like a Strauss waltz? Or is the harmony strange and shimmering, like a Debussy prelude?

When you hear the piece for the third and fourth time, listen to the fusion of all the elements into a medium of expression for the composer. What is he really trying to say to us? Evidently he is trying to communicate a sentiment, a thought, a mood. His mood, his sentiment, his reaction to life; its problems, its joys, and its disappointments lie in the musical message.

We can find our own lives, our own problems, and our own joys mirrored in this music. And what this music means can be personal with you. No one need even know how you react—what you think and feel. Don't think you must see one plot or only one scene, for music can mean something different to each listener. Each listener creates his own fanciful images, depending upon his past experiences in life and his own inner emotional capacity. Some people have the souls of poets and some

people have the hearts of bankers. Each has a different reaction to the same piece of music.

Some music, such as opera, is definitely composed around a plot. Some orchestral tone poems have been inspired by a picture, a poem, or an event. We call this kind of composition *program music*. But these plots only served to inspire the composer. Take the title away from the piece and you may have an entirely different picture of the music. A floating cloud may sound like a child falling asleep, and a passionate allegro movement can evoke a hundred different reactions in a hundred different listeners. The picture or plot does not matter. It's the sentiment, the temper, the soul of the composer speaking to us that matters.

Some composers choose to write music in a form that is *abstract*—it tells no story. A Belgian tapestry usually tells the story of an event, but a Persian or Indian rug is a pure design of patterns in many geometric shapes fused with color. Although these patterns usually have a symbolic meaning to the creator, we see only color and pattern when we look at the tapestry. A *symphony* can well be likened to a Persian rug. It is a development of two or three themes (*melodies*) in a *rhythmic pattern* with a *harmonic background*. These patterns of rhythm and the color of melody and harmony have infinite possibilities of development in musical composition. The harmonic sequences and modulations into the many keys have limitless possibilities.

The skill of a composer is determined by how he makes use of these resources in an original and inspired fashion.

The works of Bach, Beethoven, and Brahms, for example, are masterpieces in their development of minimum material to maximum length. So when you listen to your next piece, follow the original theme like a thread. Watch it weave rhythmically in and out of the many harmonic backgrounds. Watch it take shape from one instrument to another. See the entire orchestra juggle it around until there is nothing more left to do but to repeat it in its original simple form again. After a while you will get to know the symphony so well that you will be giving the cues for the instruments and singing the themes in advance of their entrance. This is the joy of being intimate with music. In fact, every music lover is always giving "back seat" advice to the conductor.

Mood, message, spirit, life, feeling—all these are the essence of a symphony composed by a master. And the greatest thrill is yet in store for you: the discovery of these sentiments for yourself and by yourself. Then you will become an "active listener," an ardent music lover, or a "music fan" if you like. You will wait in line for hours to get standing room at the Metropolitan Opera House and you will buy your seat three months in advance to hear Toscanini conduct or Vladimir Horowitz play the piano. Then no one will have to tell you what music really is.

Books are another means of creating the proper musical atmosphere in the home for our children. The bibliography at the end of this chapter is for the older student of from nine to fourteen and for the adult. It includes the history of music and of the various instruments, stories

of the operas, and the lives of our great composers. Every music student should have several books of his own about music to refer to often. They will help stimulate a greater interest in listening to and playing music.

The simplest and most common form of family enjoyment of music is singing. Take out the old school songbooks and turn again to the many stirring patriotic songs, sentimental ballads, old favorites, and colorful Negro spirituals. Perhaps your family likes to sing Gilbert and Sullivan ditties. These operettas are chock-full of scintillating patter songs, sentimental arias, and charming choruses. One need not be a professional singer to enjoy these amusing numbers at home. Family group singing is the best emotional outlet for everybody, since every member can partake in it. Because of the wealth and range of song literature, each can find enough songs to suit his own particular taste.

If you play the piano, you can play and direct. Let the family first sing in unison; and when the group has become quite experienced, begin singing in parts. This is fascinating and will prove to be great fun. If you have not sung before, you may find yourself a bit self-conscious at first. But after a while you will loosen up all right and get used to the idea of a family song group.

The list of songbooks at the end of the chapter is mainly directed toward the amateur and consists largely of patriotic songs, ballads, spirituals, holiday and seasonal songs, and college tunes. Operatic selections, church hymns, and the famous *lieder* of Schubert, Schumann, and Brahms should be a goal in family singing progress.

Almost all families have one or two good voices in them, either trained or untrained. Put these voices to work as a nucleus and build your family glee club around them. Here are a few pointers on how to lead the family singing:

1. Play the song through first from beginning to end, so that everyone becomes *acquainted with the tune.* Always play your best to inspire your group.

2. Be sure that everyone begins on the beat simultaneously. This we call the *attack.* It must be clean-cut, exactly on the proper beat of the measure.

3. Keep a *steady tempo* moving. Play slowly and do not waver, even if you must skip a few notes. Good tempo and *exact rhythm* are essential to group singing.

4. After you have mastered these few mechanics, work for *tonal shading.* See that your group varies and controls the voice dynamics. A simple hint is to *crescendo,* or gradually grow louder, when the melody moves upward; and *diminuendo,* or gradually grow softer, when the melody moves downward.

5. After several rehearsals of this unison singing, begin *part singing* if you like. Play each separate part for each voice to sing alone. Be sure each listens to his own voice and knows his own part well.

6. *Start with simple "round" songs,* such as "Three Blind Mice," "Scotland's Burning," and "Row Your Boat," and gradually progress to more elaborate choruses. Stay within your means and try to perfect as many songs as you possibly can. Aim to acquire a repertoire of songs that you can sing fairly well for special occasions.

When you become fairly proficient, why not join with a larger community group that meets regularly for rehearsals? It may be the church choir or an amateur

community song club. Experience the joy of singing and working for a common artistic end with your neighbors.

There are families who have gained great prominence by their musical achievements within their own group. The interesting Trapp Family Singers have become a concert group and travel to all parts of the country, giving recitals. Mother, father, sisters, and brothers travel in their own huge bus from place to place, giving inspiring choral concerts to eager listeners. Then there is the popular radio group, the Mills Brothers: father and three sons singing popular songs in their own beautiful arrangements. They, too, started as amateurs in the father's barber shop.

For group instrumental ensembles some families may not be so fortunate in having home talent available. But if you do, here are a few working suggestions: To begin with, if you play the piano, play duets with your child. Get music not too difficult for him, in fact, a bit easier than his regular grade. His teacher will tell you that this supplementary activity for the student carries untold benefits. It will improve his rhythm and sight-reading ability as well as give him that glow which we all experience in making music with others. If someone else in your family plays the violin or a wind instrument, organize ensemble playing. Perhaps you can get together a trio by inviting a neighbor's child to join you.

Amateur group playing has been going on for a long time. Our mountaineer hillbillies know it well, and our cowboy and farm folk make music in amateur groups at every occasion. Musical home environment was a great

influencing factor to some of our composers, too. Tschaikovsky was first initiated into music by his mother, who gave him his first piano lessons. Family friends, too, gathered at their home for evenings of music. Felix Mendelssohn was influenced by a musical family circle. Puccini, the Italian composer of so many successful operas, had both the heritage and encouragement of an equally musical environment. Haydn, Beethoven, Bach, and Mozart likewise grew up in music-loving households.

MUSIC MATERIALS FOR STUDENTS AGED 9 to 14

READING MATERIAL

Biographies of Composers

Burch, G., *Modern Composers for Boys and Girls.* A. S. Barnes & Co., 67 West 44 Street, New York 18, New York.

——— *Famous Pianists.* A. S. Barnes & Co., 67 West 44 Street, New York 18, New York.

——— and Wolcott, J., *Child's Book of Famous Composers.* A. S. Barnes & Co., 67 West 44 Street, New York 18, New York.

Goss, M., *Unfinished Symphony: The Story of Franz Schubert.* Henry Holt & Co., 257 Fourth Ave., New York 10, New York.

——— *Beethoven, Master Musician.* Henry Holt & Co., 257 Fourth Ave., New York 10, New York.

Hansl, E., and Kaufmann, H. L., *Minute Sketches of Great Composers.* Grosset & Dunlap, Inc., 1107 Broadway, New York 10, New York.

Mayo, Waldo, *Tschaikowsky.* Illustrated by Andre Dugo. Hyperion Press, 216 West 18 Street, New York 11, New York.

Mayo, Waldo, *Mozart.* Illustrated by Andre Dugo. Hyperion Press, 216 West 18 Street, New York 11, New York.
Purdy, C. L., *Song of the North* (Grieg). Smithers and Bonellie, 170 Bay Street, Toronto 1, Canada.
Ruttkay, G., *Chopin: Musical Anecdotes.* Illustrated by Andre Dugo. Hyperion Press, 216 West 18 Street, New York 11, New York.
Spaeth, S., *Stories Behind the World's Great Music.* Garden City Publishing Co., 14 West 49 Street, New York 20, New York.
Wheeler, O., *Franz Schubert and His Merry Friends.* E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York.
——— *Bach, Boy from Thuringia.* E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York.
——— *Joseph Haydn, the Merry Little Peasant.* E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York.
——— and Deucher, S., *Mozart, the Boy Wonder.* E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York.

Stories of the Operas

Bacon, M. S., *Operas Every Child Should Know.* Grosset & Dunlap, Inc., 1107 Broadway, New York 10, New York.
Davidson, G., *Standard Stories from the Operas.* Smithers & Bonellie, 170 Bay Street, Toronto 1, Canada.
Gilbert and Sullivan Operettas. Each of these operettas is in a separate book. Grosset & Dunlap, Inc., 1107 Broadway, New York 10, New York.
Henderson, G., *The Ring of the Nibelung* (Wagner). Alfred A. Knopf, Inc., 501 Madison Ave., New York 22, New York.
Lawrence, R., a series of stories of the operas. Grosset & Dunlap, Inc., 1107 Broadway, New York 10, New York. They include:
Aïda (Verdi)
The Bartered Bride (Smetana)

Boris Goudonoff (Moussorgsky)
Carmen (Bizet)
Haensel and Gretel (Humperdinck)
Lohengrin (Wagner)
The Magic Flute (Mozart)
Petrouchka (Stravinsky)

Miscellaneous Books

Buchanan, F. R., *How Man Made Music.* Follett Publishing Co., 1255 South Wabash Ave., Chicago 1, Ill.

Burch, G., and Ripperger, H. L., *Junior Music Quiz.* G. Schirmer, Inc., 3 East 43 Street, New York 17, New York.

Carnes, K., and Pastene, J., *Child's Book of the Symphony.* Howell, Soskin, Inc., 11 East 45 Street, New York 17, New York.

Cooke, J. F., *Musical Playlets for Young Folks.* Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

——— *Musical Travelogues.* Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

——— *Young Folks Picture History of Music.* Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

Etude, music magazine published monthly. Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

Huntington, E. E., *Tune Up.* This describes instruments. Doubleday & Co., 14 West 49 Street, New York 20, New York.

Kinscella, H., *History Sings.* University Publishing Co., 239 Fourth Ave., New York 10, New York.

La Prade, E., *Alice in Orchestralia.* Doubleday & Co., 14 West 49 Street, New York 20, New York.

McKinney, L., *People of Note.* This is humorous poetry about people and instruments of the orchestra. E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York.

Perham, B., *Growing Up With Music* (Series). Neil A. Kjos Music Co., 14 West Lake Street, Chicago 1, Ill.

Spaeth, S., *Great Symphonies.* Garden City Publishing Co., 14 West 49 Street, New York 20, New York.

Wheeler, O., and Deucher, S., *Musical Plays for Children.* E. P. Dutton & Co., 286 Fourth Ave., New York 10, New York. They include:

Curtain Calls for Joseph Haydn and Sebastian Bach
Curtain Calls for Wolfgang Mozart
Curtain Calls for Franz Schubert

PHONOGRAPH RECORDS

Classic Period: 1650–1750 A.D.

		*Record No.**
Bach	Suite in B Minor	6914, 6915
Bach	Christmas Oratorio	24793
Bach	Gavotte in D	7322
Bach	Air for G String	7310
Beethoven	Sonata, Op. 26	24795
Beethoven	Scherzo, Symphony No. 3	20164
Beethoven	Theme, Symphony in D	22166
Boccherini	Minuet	20636
Handel	Largo	24529
Handel, Corelli	Suite	20451
Handel	The Messiah	20620
Handel	Water Music	4220, 8550, 8551
Handel	Andante and Minuet, *Berenice*	24793
Handel	Hallelujah Chorus	35768
Handel	Harmonious Blacksmith (Wanda Landowska, Harpsichordist)	1193
Haydn	Clock Symphony	24794
Haydn	Surprise Symphony	24654
Haydn	Toy Symphony	20215
Mozart	Rondo	24794
Mozart	Minuet, *Don Juan*	1199
Mozart	Minuet, E-flat Symphony	11777
Mozart	Laendler	24538

* Unless otherwise stated, these numbers refer to Victor Records.

		*Record No.**
Jesus, Joy of Man's Desiring		
	Philadelphia Orchestra	14973
	Myra Hess, Pianist	4538
	Choir and Organ	4286
Columbia History of Music, Volume 1 (to beginning of 17th century—16 sides)		Columbia Set M-231
Columbia History of Music, Volume 2 (beginning of opera and oratorio to the deaths of Bach and Handel—16 sides)		Columbia Set M-232

Romantic Period: 1750–1900 A.D.

INSTRUMENTAL COMPOSITIONS

Beethoven	Écossaises	21012
Bizet	L'Arlésienne Suite	24780
Brahms	Selections, Piano and Orchestra	24799
Chopin	Piano Selections	24796
Mendelssohn	Songs Without Words	24797
Mendelssohn	Midsummer Night's Dream	6675-6678
Mendelssohn	Nocturne	4312
Schubert	Serenade	21253
Tschaikowsky	Humoresque	24780
Weber	Romance, *Der Freischuetz*	24780
Instruments of the Orchestra (Percussion)		21523
Instruments of the Orchestra (Strings)		20522

Columbia History of Music, Volume 4 Columbia Set M-234

SONGS

Brahms	The Nightingale	7793
Brahms	Mainacht	7821
Brahms	Minnelied	24791

* Unless otherwise stated, these numbers refer to Victor Records.

		*Record No.**
Schubert	Am Mer	7473
Schubert	Ave Maria	6691
Schubert	Der Erlkoenig	6627
Schubert	Du Bist die Ruh'	7075
Schubert	Du Bist wie eine Blume	20804
Schumann	Wanderlied	7473
Schumann	May Song	24789
Schumann	Two Grenadiers	6563
Hymns	Abide With Me, A Mighty Fortress	27293
Folk Songs	Chinese	25380
	Russian, Yugoslavian	25381
	Swedish, Italian	25382
	Polish, Czechoslovak	25383
	Latin American	25385

FAMOUS MELODIES FROM OPERAS

Bizet	*Carmen*	8091, 8124
Gounod	*Faust*	9697
Humperdinck	*Haensel and Gretel*	2151, 6821, 5170
Leoncavallo	*I Pagliacci*	1183
Puccini	Musetta's Waltz, *La Bohême*	1333
Verdi	Celeste Aida, *Aïda*	7770
Wagner	Prize Song, *Die Meistersinger*	7105
Wagner	Brunnehilde's Cry, *Die Walkuere*	1726
Wagner	*Lohengrin*	9005, 9017
Selections from Bizet, Flotow, Gounod, Verdi, Wagner by the Victor Orchestra		20801

BALLETS

Delibes	Czardas, *Coppelia*	4257
Delibes	Dance of Automatons, *Coppelia*	6586

* Unless otherwise stated, these numbers refer to Victor Records.

		*Record No.**
Delibes	Valse, *Coppelia*	1743
Gounod	Ballet Music, *Faust*	9646
Liadov	Music Box	19923
Stravinsky	Petrouchka	6998, 6999, 7000
Tschaikowsky	Swan Lake	11666
Tschaikowsky	Nutcracker Suite	8663
Cheyenne War Dance		22144

SUITES

Bizet	L'Arlésienne	Columbia X-69
Corelli	Adagio, Gavotte, Sarabanda	22376
Elgar	Wand of Youth, Suite 1	9470, 9471, 9472
Grieg	Lyric Suite	9073
Grieg	Peer Gynt	4014
Grieg	Anitra's Dance	20245
Ivanov	Caucasian Sketches	36017, 11883
Moussorgsky	Pictures at an Exhibition	Columbia M-511
Ravel	Mother Goose Suite	Columbia X-151
Respighi	Pines of Rome	11917
Rimsky-Korsakoff	Scheherazade	6738-6742
Saint-Saëns	Algerienne	9296
Saint-Saëns	Carnival of Animals	7200, M-785
Smetana	Moldau	11434, 21748
Tschaikowsky	Nutcracker Suite	6615-6617

Modern Music: 1900 to Date

Albeniz	Malaguena	1581
Albeniz	Séguidillas	1581
Debussy	Afternoon of a Faun	6696
Debussy	En Bateau	1358

* Unless otherwise stated, these numbers refer to Victor Records.

		*Record No.**
Debussy	La Mer	11651
Debussy	Children's Corner	7147, 7148, 4297, 4298
Debussy	Golliwog's Cakewalk	21945
Debussy	Clair de Lune (Philadelphia Orchestra)	1812
De Falla	La Vida Breve	1339, 6997, 7272
Dukas	Sorcerer's Apprentice	7021
Gardner	From the Canebrake	21750
Gershwin	Rhapsody in Blue (Boston Pops Orchestra)	DM-358
Grofé	Grand Canyon (Whiteman Orchestra)	DC-18
Ibert	Little White Donkey	4315
Kreisler	Caprice Viennois	6586
Moussorgsky	Children at the Tuileries	24778
Pierné	Entrance of the Little Fauns (Boston Pops Orchestra)	4319
Ravel	Bolero	DM-352
Fiesta in Cuba		P-129
Indian Music of Mexico		P-94

Columbia History of Music, Volume 5 (16 sides) Columbia Set M-361

PIANO DUETS FOR PARENT AND CHILD

Child Aged 10 to 12

Diller and Quaile, *Second Duet Book*
Gest, *Miniature Duets from Master Overtures*
——— *Miniature Duets from Master Symphonies*
Kasschau, *Famous American Tunes*
——— *Famous Foreign Tunes*

* Unless otherwise stated, these numbers refer to Victor Records.

Child Aged 12 to 14

Celebrated Light Overtures
Piano Duets the Whole World Plays
Sousa March Album
Strauss Waltzes

SONGS FOR FAMILY GROUP SINGING

Everybody's Favorite Songs, Amsco Publications, 225 West 57 Street, New York 19, New York.
Gilbert and Sullivan Selections, various publishers.
Kentucky Mountain Folk Songs, Willis Music Co., 124 East 4 Street, Cincinnati 2, Ohio.
Selected Sacred Songs for General Use, Willis Music Co., 124 East 4 Street, Cincinnati 2, Ohio.
Songs Everybody Sings, Willis Music Co., 124 East 4 Street, Cincinnati 2, Ohio.
Songs in Your Home, Longmans, Green & Co., 55 Fifth Ave., New York 3, New York.
Twice 55, Green Book, C. C. Birchard & Co., 221 Columbus Ave., Boston 7, Mass.

BOOKS FOR PARENTS

History and Appreciation of Music

Barbour, H., and Freeman, W., *How to Teach Children to Know Music*. (Recordings, and how to use them.) A. S. Barnes & Co., 67 West 44 Street, New York 18, New York.
Barton, F. B., *Music as a Hobby*. Harper & Bros., 49 East 33 Street, New York 16, New York.
Brockway, W., and Weinstock, H., *Men of Music*. Simon and Schuster, 1230 Sixth Ave., New York 20, New York.
Brower, H., *Story Lives of Master Musicians*. Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

Brower, H., *Home Help in Music Study*. Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

Coleman, Satis, *Creative Music in the Home*. John Day Co., 2 West 45 Street, New York 19, New York.

Cooke, J. F., *Great Men and Famous Musicians*. Theodore Presser Co., 1712 Chestnut Street, Philadelphia 1, Pa.

Copland, A., *Our New Music*. McGraw-Hill Book Company, 333 West 42 Street, New York 18, New York.

Ewen, David, *Men and Women Who Make Music*. The Thomas Y. Crowell Co., 432 Fourth Ave., New York 16, New York.

——— *Pioneers in Music*. The Thomas Y. Crowell Co., 432 Fourth Ave., New York 16, New York.

——— *The Man With the Baton*. The Thomas Y. Crowell Co., 432 Fourth Ave., New York 16, New York.

——— *Music Comes to America*. The Thomas Y. Crowell Co., 432 Fourth Ave., New York 16, New York.

——— *Twentieth Century Composers*. The Thomas Y. Crowell Co., 432 Fourth Ave., New York 16, New York.

Finney, T. M., *Hearing Music, the Art of Active Listening*. Harcourt, Brace & Co., 383 Madison Ave., New York 17, New York.

Haggin, B. H., *Music on Records*. Oxford University Press, 114 Fifth Ave., New York 3, New York.

Harrison, S., *Music for the Multitude*. The Macmillan Company, 60 Fifth Avenue, New York 11, New York.

Kobbé, G., *The Complete Opera Book*. G. P. Putnam's Sons, 2 West 45 Street, New York 19, New York.

McKinney and Anderson, *Discovering Music*. American Book Company, 88 Lexington Ave., New York 16, New York.

Simon, R. E., *Be Your Own Music Critic*. Doubleday & Co., 14 West 49 Street, New York 20, New York.

Spaeth, S., *At Home with Music.* Doubleday & Co., 14 West 49 Street, New York 20, New York.

——— *Fun with Music.* Greenberg, 400 Madison Ave., New York 16, New York.

Taubman, H. H., *Opera, Front and Back.* Charles Scribner's Sons, 597 Fifth Ave., New York 17, New York.

Thompson, Oscar (Editor), *The International Cyclopedia of Music and Musicians.* Dodd, Mead & Company, 432 Fourth Ave., New York 16, New York.

——— *Plots of the Operas.* Dodd, Mead & Company, 432 Fourth Ave., New York 16, New York.

Van Loon, H. W., *The Arts.* Garden City Publishing Co., Garden City, New York 20, New York.

HOW FAR MUSIC?

Chapter XI

HOW FAR MUSIC?

IF YOU follow the precepts of this book, a love for music should definitely be developed in your child, and his own playing should take on more meaning to him. Of course, all children who study music need not necessarily make music their profession. Children with normal intelligence should be able to acquire a fairly good amateur playing technique *for their own enjoyment* in about five years.

You will know soon enough whether your child has unusual musical gifts or just average ability. A talented child will play with a personal style and feeling that no teacher can give him. He will play with a smooth, steady rhythmic beat of his own. He will possess a keen musical ear and a prodigious retentive memory. He will have a native sense for harmony and may even create his own melodies. He will possess his own driving force or dynamic spirit toward musical achievement. In that case, if he has the emotional stability and the capacity to per-

severe in the rigorous training of a musician, he may go far in the professional field. But our concert audience today is very experienced and sophisticated in its appraisal of artists. It accepts only the best, and to survive this test a musician must indeed have superior talents plus a fortified energy.

Today our nation has excellent music teachers and conservatories to prepare talented students for professional careers. As recently as twenty years ago a music student had to travel abroad to acquire his artistic training. However, this does not hold true today. The Juilliard School of Music in New York City, the Curtis Institute in Philadelphia, the Eastman School in Rochester, the New England Conservatory in Boston, to mention a few, thoroughly prepare students for opera, radio, and concert careers. America has come of age musically. Today we are the leading nation for "free" culture and artistic development.

Each new generation brings new and vitalizing ideas into the many professions and careers. For the talented person no field is ever overcrowded. For the talented musician, new opportunities await:

1. If he is exceptionally gifted, he may aspire to the *concert* stage or an operatic career.

2. The *radio* is also a tremendous opportunity for the good musician. It has need for many singers, instrumentalists, and composers.

3. Our *moving-picture industry* also enlists the services of instrumentalists and composers in large numbers.

4. For the musician with a literary turn of mind, there is

the field of musicology, *music criticism*, and other writing on music.

5. The *teaching* profession also has definite possibilities for the capable musician. He may prepare to teach privately or in the public school system and in the colleges.

Most music students, however, will have music as their avocation in later life rather than their profession. And they will find wide and varied possibilities for active participation in music making:

1. Almost every city boasts of one or two important amateur orchestras.
2. Almost every YMCA and YMHA maintains its own amateur orchestra.
3. There are dozens of business organizations and social clubs that foster amateur music activity for their personnel.
4. Government bureaus maintain their own glee clubs and parade bands for the civil service employees.
5. The American Legion Bands, too, are of amateur rank.
6. City oratorio societies often reach a high professional level. They count amateur singers among their membership.
7. Many churches use amateur talent.

The energetic musical activity of our nation is a symbol of our flourishing and progressive culture. This book has offered many suggestions on how you can take part in this surge of artistic activity, in and out of your home. If you can make use of *all* of them for a musical atmosphere at home, do so. If you cannot, make use of whichever program best fits into your scheme of things.

Music is not only for the virtuoso. It is for the student,

the amateur, and for the listener, too. Everyone can enjoy it as a hobby and derive much pleasure from it.

This book has shown you how to prepare a child for *successful music study*, so that he, too, will some day take part in community musical activities. Remember, you cannot thrust an unprepared child into his formal music education and expect him to play and play for hours notes that have never been made to have any meaning to him. Most children enter first grade in primary school with a "readiness to read." They come with a certain experience with books, in spite of the fact that they do not know how to read.

So it should be with music. Prepare your child for music lessons with a musical background and atmosphere at home. Develop in him a "readiness for music." It will be fun for you and a good beginning for your child. Give him your patient, tolerant sympathy and understanding, your sincere encouragement. Use common sense and cool judgment in the problems that may arise in the course of his studies.

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